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ABSTRACT

While there is general agreement regarding the educational and cultural advantages of exhibits, research and academic libraries often adapt the operating guidelines and procedures of exhibit planning and installation from museums and other non-library institutions. To discover procedures and policies developed specifically for research libraries and to gather information on staffing, administration, and local issues of mounting exhibits, the Systems and Procedures Exchange Center (SPEC) surveyed the total Association of Research Libraries (ARL) membership in mid-1985. Of the 117 members, 70 responded to the survey, and 46 supplied policy-related documents. This kit contains the QUICK-SPEC survey questionnaire and a list of the respondents, 20 examples of exhibit policies, job descriptions from 6 institutions, 6 exhibit proposals, 3 procedure checklists, 4 exhibit schedules, 5 loan agreements/policies, 5 sets of publicity materials, and a selective bibliography. A concise summary at the beginning of the document covers staffing, goals and purposes, themes, preparation of exhibits, local policy issues, and a summation. (THC)

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ISSN 0160 3582

Exhibits In ARL Libraries

Kit 120

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ISSN 0160 3582

EXHIBITS IN ARL LIBRARIES

Recent funding for the Humanities Projects in Libraries Program of the National Endowment for the Humanities and activities such as the New York Public Library's opening exhibit "Censorship: 500 Years of Conflict" in its renovated facilities have spotlighted a revival of interest in library exhibits. While there is general agreement regarding the educational and cultural advantages of exhibits, research and academic libraries often adapt operating guidelines and procedures of exhibit planning and installation from museums and other non-library institutions. To discover procedures and policies developed specifically for research libraries, and to gather information on the staffing, administration, and local issues of mounting exhibits, SPEC surveyed the total ARL membership in mid-1985. Of the 117 members, 70 responded to the survey, and 46 supplied documents that included policies and procedures, job descriptions, planning materials, facilities descriptions, and publicity items.

STAFFING. The responsibility for exhibits is quite diverse, most likely because the related duties fall outside traditional library functions. The staff most frequently assigned to exhibits are in special collections, as reported by 20 libraries. Eleven libraries assign exhibits to reference librarians or assistants; eight assign them to exhibits professionals (coordinators, designers); seven to volunteers; and six to public relations or development staff. In other individual cases, such positions as a library friends coordinator, archivist, cataloger, humanities or arts librarian were listed in survey responses. The use of committees to administer exhibits was mentioned in 15 cases. At least one library reported that staff rotate taking responsibility for exhibits. The submitted schedules, programs, and facilities descriptions indicate that the more active programs are likely to employ exhibits coordinators.

The installation of an exhibit draws upon a wide range of skills, including subject expertise, research, writing, interpretation, graphic design, conservation, and carpentry. While such skills can be found among library staff members, they are often outside their job descriptions. It seems likely that work with exhibits often is assigned or assumed by staff members on an ad hoc basis when there is no person assigned specifically to exhibits administration.

GOALS AND PURPOSE. Most libraries relate their exhibits specifically to library programs or to broader university concerns and educational aims. However, a few respondents simply provide exhibit case space for campus and community groups. Nearly all policies indicate educational rather than promotional aims. In most cases, the intended audience of exhibits is the university community—its faculty, students, and visitors.

Exhibits often are used to publicize collections, departments or services within a library and to promote library use. On a broader scale, campus academic activities frequently are featured, and a commonly cited overriding goal is to serve the educational and cultural aims of the university, or in some cases the community. One university library reported an active program geared to its state and region, as well as to the immediate community. In a recent proposal, a number of alumni associations from ARL universities are coordinating efforts to mount a major travelling exhibition with lectures, tours, and other outreach activities. Non-university libraries appear to serve broad constituencies, and two report mounting travelling exhibits. A small number of respondents indicate that they slant exhibits toward donor groups.

Exhibits also can provide librarians with opportunities to collaborate with faculty members in learning more about the collections, publishing scholarly catalogues, or exploring new ways of teaching.

THEMES. Exhibits often feature special collections materials, and in general, university library exhibits focus on local collection strengths and community interests. A number of libraries have used exhibits to highlight preservation efforts and educate the user community concerning the value of materials requiring special treatment. The larger university and national libraries are able to mount large exhibits with well-developed themes related to an academic program or area of research interest. Several libraries feature local, state, and regional writers and manuscript collections: One reported featuring the work of artists and craftspeople. Conferences and other local events are the occasions for some exhibits.

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PREPARATION OF EXHIBITS. While there are guidelines related to exhibits of objects in the museum literature, libraries have in many cases developed their own approaches to exhibits. Several libraries have developed checklists, while in other cases, proposals to hold exhibits prove helpful for guiding staff through the planning and mounting of an individual exhibit.

A successful interpretive exhibit requires advance planning, starting in some cases as early as one year before the opening. Topic definition, materials selection, and theme development are initial steps, which tend to be the most time-consuming and often are most difficult to manage in terms of allocating staff time. Descriptive labels and graphics that explain an exhibit need to be written with enough time allowed for typing or typesetting, proofing, design and mounting. Case layouts must be arranged for both design and conservation standards. Often staff must treat materials for conservation purposes, and prepare special cradles and supports. Posters, flyers, and press releases must be completed in time to attract broad audiences. Finally, installation requires intensive, concentrated activity at the last minute, often under the pressure of opening events and receptions.

LOCAL POLICY ISSUES. Some libraries have developed loan agreements when full treatment of a theme calls for resources from other locations. Since such agreements can present rather complex legal and insurance issues, several libraries report they do not borrow for exhibits. At least one library has decided to discontinue requesting loans for exhibits, due to the labor-intensiveness of arranging for the materials and the possibility of loss and damage.

Since many university libraries provide exhibit space for campus groups, their policies may include disclaimers and prohibitions concerning contents of exhibits. For example, a number of libraries have policies stating that exhibits do not represent the views of the institution. There is an almost universal ban on exhibits promoting any commercial endeavors, and most libraries have established a grievance system to handle complaints. The security of items on display and liability for outside group exhibits also is a local issue that must be addressed. Several libraries specify in their policies that they will not guarantee security, nor assume liability for materials.

SUMMATION. Research libraries always have recognized the value of exhibits in achieving several goals. While they may call for skills and time pressures outside the day-to-day operations of traditional library functions, exhibits do promote the use of a library and its collections, provide opportunities for librarians and faculty to collaborate, and contribute to public services programs.

The amount of emphasis and support that a library provides for a formal exhibits program depends in part on the nature of the community in which it is located: Most libraries reporting part- or fulltime staff positions devoted to exhibits tend to be located in urban areas or on campuses with large academic populations. However, despite the size of an exhibit program, all libraries can benefit from examining and refining policies and procedures to assure that staff and resources are being used efficiently. A number of libraries have developed successful exhibit programs without a large investment of fulltime staff, by developing procedures and guidelines that can be used by a variety of staff and adapted to different situations.

The SPEC Kit on Exhibits in ARL Libraries (#120, January 1986, 110 pages) contains the SPEC survey form and listing of respondents, 20 examples of exhibit policies, job descriptions from six institutions, six proposals to exhibit, three procedures checklists, four exhibit schedules, five loan agreements/policies, five illustrations of publicity materials, and a selective bibliography.

* * *

This Kit was prepared by
Mary Wyly, Director of Library Services,
The Newberry Library, as part of the
OMS Collaborative Research-Writing Program.

SPEC Kits (ISSN 0160 3582) are available by subscription through subscription services or direct from the publisher. Individual issues cost $20.00, plus $5.00 postage outside the U.S., through distributors or direct. (ARL member price $10.00.) Prepayment is required. If ordering direct, send check payable to "ARL Office of Management Studies" to: SPEC, Office of Management Studies, 1527 New Hampshire Ave., N.W., Washington, D.C. 20036. Order by Kit Number and Title. Direct Order Forms listing back issues and Subscription Forms are available from the same address.

USES OF SPEC KITS

The Systems and Procedures Exchange Center (SPEC) is a clearinghouse operated by the Association of Research Libraries, Office of Management Studies that provides a central source of timely information and materials on the management and operations of large academic and research libraries. It facilitates the exchange of knowledge and documents through SPEC Kits, which are distributed ten times each year to ARL members and other interested libraries. The Kits include topically-arranged groupings of unedited primary source documents – selected for their value to administrators and decision-makers – that illustrate a wide range of alternative approaches to specific issues.

Kit documents come from general membership surveys and from selected libraries contacted directly by SPEC, and most Kits are produced within six months of surveys. The documents' value comes from their variety of ideas, methods, and solutions. They are not viewed as finished products, but rather as points of departure for a library's planning efforts and as stimulants to innovative approaches to problem-solving. As such, Kits do not present answers or prescriptions for any one library; instead they illustrate how selected ARL members are planning for or dealing with particular issues. The worth of any one Kit to a particular library will depend upon the specific topic covered and the library's stage of development in that area.

Materials are selected according to the following criteria:

- Presents an approach of potential value to administrators and decision-makers
- Timely, and dealing directly with the topic under consideration
- Probability of application of ideas or thinking to other library situations
- Illustrative of actual practice, rather than theoretical
- Understandable, readable communication

All together, the materials should provide a range of alternative approaches that complement each other, provide variety, and stimulate comparison and contrast.

Libraries can take advantage of the Kit compilations in a number of ways. Administrators can evaluate the assumptions, methods, and results of other libraries' approaches; compare and contrast them; and use the learnings in their own situations. Library staff members can use the kits as professional development and current awareness tools. Committees and task forces can use them to begin a review of current practices. And the Kits can identify other persons or places to contact for further information. Back-up files in the SPEC office also are available for loan to member libraries. In addition, SPEC will conduct on-demand surveys or analyses geared specifically for a single library.

EVALUATION

Kit Title/Number ______________________________

1. Which uses did the library make of this Kit?

2. Please indicate how useful the Kit was for these purposes.

☐ Very Useful ☐ Quite Useful ☐ Somewhat Useful ☐ Not Useful

3. Do you have suggestions for this Kit or for future Kits?

(optional)

NAME ______________________________

LIBRARY ______________________________

PHONE ______________________________

Please return this form to the SPEC Center, OMS/ARL, 1527 New Hampshire Ave., N.W., Washington, DC 20036.

1/82

TABLE OF CONTENTS

ISSN 0160 3582

KIT #120 - EXHIBIT POLICIES AND GUIDELINES IN ARL LIBRARIES
JANUARY 1986

SPEC SURVEY FORM 1

RESPONDENTS TO 1985 SURVEY ON EXHIBITS 2

POLICIES

Display/Exhibit Policy, Arizona State University. 4

Policy Guidelines for Display in Humanities and Social Science Library University of Alberta. 5

Central University Library Exhibits: General Guidelines, University of California, San Diego, November 12, 1981. 7

Policy on Use of Exhibition Areas: Special Collections, Schatten Gallery, Candler Library Lobby, Policy on Loan of Special Collections Materials for Exhibit to Other Institutions, Facilities Report of the Schatten Gallery Emory University, December 1, 1983. 8

Guidelines for Displays in the UGA Main Library, University of Georgia. 11

Exhibit Case Rules, Exhibit Information, Georgetown University. 12

Ground and General Rules for Use of Library Space, University of Guelph. 14

Widener Library Exhibition Notes, Havard College Library. 17

Statement of the University of Illinois Library at Urbana-Champaign Exhibit Committee. 18

Guidelines for Exhibits in Main Library Display Cases, 1st Floor Lobby, Kent State University Libraries. 20

Library Exhibits, University of Michigan. 21

Library Exhibit Policy, North Carolina State University. 23

Policy and Procedures for Wall and Free-Standing Displays, Northwestern University Library. 24

Library Policy and Procedures, University of Notre Dame, January 28, 1985. 25

Policy Statement, University of Pittsburgh September 16, 1983. 28

Morris Library Exhibits Committee Guidelines and Resources, Southern Illinois University at Carbondale, March 1984. 29

Policy on Library Exhibits, University of Texas at Austin, May 5, 1981. 31

Policy Statement #11, Texas A&M University, December 12, 1982. 32

Howard-Tilton Memorial Library Policy on Exhibits, Tulane University. 34

Guidelines for Exhibits, Yale University, January 1, 1975. 35

JOB DESCRIPTIONS

Boston University 37
Dartmouth College 43
Kent State University 44
University of Michigan 46
Pennsylvania State University 48
Yale University 49

PROPOSAL FORMS

Application to Exhibit in the Brown University Library, Brown University 50

Exhibit Suggestion/Request, University of California, Irvine, August 8, 1984. 52

Guidelines for Use of Library Exhibition Space, Application for Exhibit Space, University of Connecticut, March, 1982. 53

Exhibit Proposal, The Newberry Library. 56

Application for Assignment of Exhibit Space in the Hillman Library, University of Pittsburgh, August 18, 1982. 59

Library Exhibit Application, Tulane University. 61

CHECKLISTS

Display Production Procedure, Arizona State University 52

Exhibit Checklist, University of Connecticut. 65

Exhibit Checklist, The Newberry Library. 71

SCHEDULES

Exhibition Schedule, 1983-1984, Boston University. 74

Exhibition Schedule, 1984-1985, University of Connecticut. 77

Display Case Schedule 1984-1985, University of Nebraska.

Inter-office memo, Suggestions for Exhibits, Exhibit Schedule, 1984-1985, 78

University of Notre Dame. 79

EXHIBIT LOANS

Loan Agreement, University of Alberta. 82

Agreement to Lend, University of Guelph Library. 83

Policy Concerning Loans of Manuscripts, Rare Books, and Other Special Materials in the Collections of The University of Virginia to Other Institutions, University of Virginia Library, February 15, 1978. 84

Lending, Borrowing, and Exhibiting Rarities, Yale University, May 7, 1975. 85

Loan Agreement, Policy for the Loan of Materials from the Newberry Library, Exhibition Loan/Facilities Report, The Newberry Library. 86

PUBLICITY

Press Release Exhibit Descriptions (3), Poster, Mailing Announcement, University of Connecticut. 89

Exhibit Description, Flyer, Newsletter, Eric Gill Exhibit, (Description), Newsletter, University of Waterloo. 98

William Morris and the Kelmscott Press (poster), Drawing the Northwest Frontier (poster) Washington State University. 104

Lance Hidy's Posters (poster), University of Connecticut. 106

The Twentieth Century's Faces and Images (post card), Boston University. 107

SELECTIVE BIBLIOGRAPHY 108

spec flyer
EXHIBITS
OMS
Systems and Procedures Exchange Center

February 4, 1985

TO: SPEC LIAISONS

FROM: SPEC CENTER

RE: QUICK-SPEC Survey on Exhibits

A member library requests your help, as it enlarges its exhibition facilities and expands its program of exhibitions for public relations, interpretive, and scholarly purposes.

We would appreciate your returning the survey, with accompanying documents, within two weeks. If you wish to see the results of this survey, please note below.

- -

NAME ____

LIBRARY ______________________________________

PHONE ____

1. What staff positions are devoted in whole or part to exhibits? Please include job descriptions.

	WHOLE	PART
____________________		
____________________		
____________________		

2. Does your library have documented policies and procedures for:

	YES	NO
Exhibitions from your collections		
Lending to other institutions		
Handling visiting exhibitions		
Borrowing for exhibitions		
Scheduling exhibitions		

Please enclose descriptions of your programs, policies, procedures, forms, or other helpful documentation.

3. Do you wish to see results of this QUICK-SPEC? ___________

RETURN WITHIN TWO WEEKS TO: EXHIBITS QUICK-SPEC, OMS/ARL, 1527 New Hampshire Ave., N.W., Washington, D.C. 20036 spec

OMS

Systems and Procedures Exchange Center

RESPONDENTS TO 1985 SURVEY ON EXHIBITS

LIBRARY	STAFF POSITIONS DEVOTED WHOLE OR PART TO EXHIBITS	DOCUMENTS (NOT ALL ARE INCLUDED IN KIT)
Alberta	Ref.Lib.(6)	X
Univ. of Arizona	Spec.Coll.	
Arizona State	Lib.Asst.II	X
Boston	Exhib. Coord.(FT)	X
Brown	Committee	X
U.C. Davis	Spec.Coll.	X
U.C. San Diego	Spec.Coll.staff	X
U.C. Irvine	Committee	X
U.C. Santa Barbara	Assoc.Lib.	
Case Western	Ref.Dept.,Spec.Coll.	
Center for Research Libraries	Public.Info.Officer	
Univ. of Chicago	Exhit.Coord./Asst	X
CISTI	Publ.Communic.Officer	
Univ. of Colorado	Committee	X
Colorado State	Humanities Lib.	X
Univ. of Connecticut	Committee	X
Dartmouth	Lib.Exhib Designer	X
Univ. of Florida	Volunteer staff	
Georgetown	Volunteer staff	X
Univ. of Georgia	Spec.Coll.Bibliog.	X
Georgia Tech	Hd. circulation	
Univ. of Guelph	Publ.Lib./Committee	X
Harvard	--	X
Univ. of Hawaii	Reference(minor)	
Univ. of Houston	Spec. Collect.	
Univ. of Illinois	Lib.Friends Coord.	X
Indiana Univ.	--	
Univ. of Iowa	Ref.staff	
Iowa State	--	
Johns Hopkins	Bibliog.,Cat.,Exhb.Libs	X
Kent State	Ref.,committee	X
Univ. of Kentucky	Volunteers	
Linda Hall	Bibliog.	
Univ. of Massachusetts	Ref. Asst.	X
Univ. of Michigan	Circ.,Spec.Collt,Committee	X
Michigan State	Art Lib.,lib.technicians	
Univ. of Minnesota	--	
Univ. of Missouri	Hd.Spec.Coll.Art,MusicLibs	X

MORE

9

PAGE TWO LISTING OF RESPONDENTS

Natl. Agricultural Library	Spec.Collect.	X
Natl. Lib. of Canada		
Natl. Lib. of Medicine	Public Info Spec.,graphics	
Univ. of Nebraska	Volunteer staff	X
Univ. of New Mexico	Committee	X
Univ. of North Carolina	Volunteers	
Northwestern	Committee	X
Notre Dame	Committee	X
Ohio State	Committee	
Oklahoma State Univ.	Asst.Gen.Ref.Lib.	
Univ. of Oregon	Asst.Lib.Publ.Serv.	X
Pennsylvania State	Spec.Coll.staff	X
Univ. of Pittsburgh	--	X
Purdue Univ.	Spec Coll. librarian	
Rice Univ.	Committee	
Univ. of Rochester	Spec.Coll.,others	X
Smithsonian	Spec.Collect.	
Southern Illinois	Committee	X
SUNY,Albany	Communic.Proj.Lib,volunteers	
SUNY, Stony Brook	Spec.Coll.,Spec.Services	
Temple	Staff,Bibloig.Asst.-Rare	
Univ. of Texas	Committee,artist	X
Univ. of Toronto	Committee	X
Tulane	Curator,spec.coll.	X
Vanderbilt	ArtsLib.	
Univ. of Virginia	Staff rotate	X
Virginia Tech	Spec.Coll.Lib,clerk	
Washington Univ.,St.Louis	Coord.Communication	X
Washington State	Ref.Lib,manuscripts	X
Univ. of Wisconsin	Curator,rare bks,committee	
Yale Univ.	Curator	X
York Univ.	FineArts/Humanit. Bibliog.	

Display/exhibit policy

ARIZONA STATE UNIVERSITY

The displays in the lobby (cases) of Hayden Library are prepared by Special Collections staff, generally using materials from the Special Collections area, although they may be supplemented by materials from other areas of the library.

The purpose of the displays is to publicize by visual representation, the various materials held in Special Collections; to acquaint the academic community with the holdings of interest in particular subject areas; and to inform viewers by means of annotations pertinent to the subject matter of the display, whether individual books or a general theme.

Displays may be assembled to coincide with courses being taught on campus, or special events held on campus or in the community, as long as they are appropriate to the interest of the University Library.

Any requests or suggestions for special displays must be made to the Special Collections Department head or Library Assistant a minimum of six weeks in advance of the "ready date" for the display. The requesting party may be asked to provide materials, annotations, posters, etc. Only one "non-Special" display will be mounted each year.

No display cases will be turned over to special interest groups or used for non-academic purposes. Consider requests from outside as to how they would fit within our parameters/guidelines of being pertinent to the general academic interest/emphasis of the library. Therefore, will not consider requests from special interest groups if it is to display their output and publicize that interest. Will consider exhibits that are intended as a part of information and education relative to a special event.

Cases in the Rare Books Room are used for continuation of the lobby display, or for smaller, individual displays.

Special Collections staff will serve as consultant on request to branch libraries and/or other libary departments.

Policy Guidelines for Display in Humanities and Social Science Library

The term "books" refers to any artifact, object, manuscript, monograph, journal article, poster, photograph, etc. used in any display; it is used without distinction in this guideline.

I. Purpose of Displays

- to highlight the depth and breadth of collection
- to highlight cultural and intellectual quality of collection
- to highlight faculty or local writer's contributions
- to enhance the aesthetics of the library
- to highlight the beauty of books
- to enhance the Library's image in the campus community
- to highlight books which can be charged out by patrons
- for special events

II. Administration of Displays

A. Purpose of Administrative Guidelines

1. To ensure that displays are consistently put up without wasted effort

2. To ensure that properties not belonging to the HSS Library are duly recorded and returned to their rightful owner

B. Procedures of setting up Displays

1. Library displays occur in three mobile table top horizontal display cases, in one long wall display case by the elevator on the second floor, in one wall display case by the telephones on the third floor and in one mobile plexiglass display table; the term "display case" will be used throughout this segment of the manual without differentiation as to specific type.

2. Display of Books

    a. All books taken from the HSS stacks must be charged out through circulation on McBees. Write on McBee "display" and your name; sign out of Reference Badge.

    b. All books not from HSS should be inventoried before being placed in the display cases. This will ensure that all books borrowed from private sources or from other Branches of the library system (such as Special

Collections) are kept track of. Where possible, the list of books should be approved by the donor. This protects the Library in case of putative loss or theft.

c. HSS books in the display cases may circulate; when a patron wishes to borrow any book on display, the librarian responsible for displays should be notified and the book retrieved by the librarian. The title should be removed from the manifest. Circulation staff should be notified of this procedure and the books will circulate on regular loan. Books that do not normally reside in Rutherford North will not be loaned, especially those belonging to faculty or other private lenders.

d. Because the library implicitly assumes responsibility for non-HSS books, great care should be taken that they are shipped securely or that they are securely stored, awaiting pick up by their owners (this usually apples to books loaned to the library by individuals). Shipping and storage are the responsibility of Reference Staff.

e. When the display is concluded, relevant documentation, memos and correspondence, should be placed into the Displays file in the general file area.

UNIVERSITY OF CALIFORNIA, SAN DIEGO

November 12, 1981

Central University Library Exhibits: General Guidelines

1. The purpose of CUL exhibits is to inform our users about library collections and services and thus to promote appropriate scholarly and educational use of the library.
2. This general purpose can be achieved in a number of ways. Collections and services can be related to scholarship and research practised at UCSD; to artistic events taking place on campus; to noteworthy new acquisitions; in short, to a wide range of appropriate activities and events.
3. Exhibits should be interesting, timely, and aesthetically pleasing.
4. Good judgement and taste are most valuable commodities in selecting exhibit themes and in planning and setting up exhibits.
5. Certain specific guidelines also need to be articulated:
    a. Exhibits should not promote or feature the non-library related work of individuals (e.g., crafts, poetry, etc.). Many public libraries provide exhibit space for this purpose.
    b. Exhibits should not have as their focus the advocacy of political, religious or other doctrines of any person or group. They should, of course, not be used to sell anything.
6. CUL exhibits are planned and executed by a committee of volunteer staff who are advised by the Assistant University Librarian for Social Sciences and Humanities and who are ultimately responsible to the University Librarian, who has final discretionary authority on exhibits. The Library welcomes suggestions concerning exhibits, but is not obligated to accept exhibit ideas or materials from any person or group.

GENERAL LIBRARIES

EMORY UNIVERSITY

Policy on Use of Exhibition Areas: Special Collections, Schatten Gallery, Candler Library Lobby

The primary use of exhibit areas is for Library related exhibitions which serve the educational and cultural aims of the University. Exhibitions will be considered under the following conditions:

1) The exhibition must not impede research or regular Library use.

2) The exhibition must not represent an unacceptable risk, including but not limited to financial risk, or risks in regard to safety and security.

3) The sponsoring body must assume full responsibility for planning, installing, managing, and dismantling an exhibition, in compliance with an established timetable and in cooperation with the appropriate Library office.

4) Proposals for exhibitions must be submitted in writing at least three months prior to the proposed exhibit dates, along with all appropriate details, i.e. content, purpose, budget, programming, staffing, audience, equipment, etc.

5) All proposals will be submitted to the General Libraries Exhibitions Advisory Committee. This Committee will review proposals, consult appropriately, and make recommendations to the Director of Libraries, who will make a final decision.

6) Specific conditions and restrictions may be required at any time, and the Committee reserves the right to review any exhibit before its opening.

7) The sponsoring body must assume responsibility for any expenses incurred for the exhibition, in addition to such fees as may be imposed for use of the exhibition spaces.

8) No events may be scheduled in connection with an exhibition without prior approval from the Director of Libraries.

9) The normal duration of an exhibition will be from four to eight weeks.

10) The Director of Libraries, or a designate, will communicate in writing a decision to the person or persons proposing an exhibition, and to the Committee.

11) All promotional materials must be submitted to the Committee, in advance of release, for approval.

CENTRAL LIBRARIES

EMORY UNIVERSITY

Policy on Loan of Special Collections Materials for Exhibit To Other Institutions

The Robert W. Woodruff Library for Advanced Studies will consider the loan of material for exhibit purposes to other libraries, museums, archives, and historical societies under the following conditions, provided the loan of the item(s) requested would not represent an unacceptable risk, would not impede research in the Woodruff Library or interfere with proposed projects by the Library or at Emory University, and at the discretion of the Director of Libraries:

1) The item requested is in sufficiently good physical condition to allow the loan;

2) The borrowing institution agrees to provide insurance coverage throughout the period of the loan in the amount specified by the Woodruff Library;

3) The borrowing institution pays for all transportation and mailing expenses;

4) The borrowing institution provides maximum security and protection against deterioration from any external cause. Specifically, the institution must exhibit the item(s) in locked cases in a supervised exhibit area. The item(s) must be handled only by the exhibit staff of the borrowing institutions;

5) The item(s) will be loaned for a period not exceeding 6 months. Special requests for extension of the loan period will be considered on an individual basis by the Head of the Special Collections Department and the Director of Libraries.

6) The Director of Libraries may impose specific restrictions and conditions as individual cases may require.

2/8/77

FACILITIES REPORT OF THE SCHATTEN GALLERY

The Schatten Gallery located in the Robert W. Woodruff Library is a two floor gallery with approximately 3,200 sq ft of exhibit space on each floor. A third level can be used but is not equipped with gallery lighting. The gallery is open as part of and with the same hours as the library. The standard schedule being: Monday-Friday 8 a.m.-midnight. Saturday 9 a.m.-6 p.m. Sunday 1 p.m.-midnight. The galleries have open space or open glass walls around most of their perimeter. During most of the gallery hours there is a minimum of four regular staff members who have an unimpeded view of the various parts of the gallery. All case material are displayed in ultraviolet filtered plexiglass cases; some of which have alarms and humidity conditioning. The art display panels are also equipped with the same type of plexiglass covers. The building was completed in 1969 with the gallery opening in 1980. Exterior building materials are composed of reinforced concrete arches with six floors of steel panels walls and four floors of glass walls. Gallery building materials are composed of the main floor being 1/2 marble walls, 1/2 glass walls with terrazo floor and the lower level having glass walls and floors with carpet over vinyl asbestos tile. Food and drinks are not permitted in the galleries. Smoking, however, is permitted in the entrance area. Access from the building is controlled by an employee that checks for unauthorized materials upon exiting. There are four fire extinguishers and four water hoses within close access of the gallery. Each level has two extinguishers and hoses on opposite sides of the floor. Heat detectors are located randomly throughout the building. One is on the entrance level and a second one near the lower gallery. The heat detectors and a door alarm are connected to the campus switchboard with the door alarm sounding only upon the opening of fire escape doors. This is meant as a safety device as opposed to a security measure. The entire building is under air conditioning and humidity control, gallery and storage areas included. Humidity levels are maintained at 50% with a temperature range from 70-72 degrees. Ceiling lighting on the second level is recessed fluorescent. Entry level lighting is incandescent. Suspended track lighting, also incandescent, provides focus and accent lights on exhibits. There are no windows in the exhibition area and our entrance opens directly into the gallery.

The Schatten Gallery is an operating part of the Woodruff Library. This must be remembered at all times! The galleries serve as entrance and walkways through the library for students and staff members. Exhibits are to be planned with the idea in mind that tney are not to impede the regular functions of a working library.

University of Georgia Libraries
Athens, Georgia 30602

GUIDELINES FOR DISPLAYS IN THE UGA MAIN LIBRARY

1. Exhibits should be educational in nature. Commercial exhibits may be shown only if their focus is primarily educational.

2. Whenever possible, an exhibit should include library materials or examples of library services.

3. To avoid inconveniencing other exhibitors, each display should be set up and dismantled promptly on the days specified. If an exhibitor has an unavoidable change in plans, the Libraries should be notified as soon as possible. Failure to set up a display within two days of the scheduled time (without notice) will result in forfeiture of display.

4. Exhibitors should plan to set up and dismantle displays during the hours of 8 a.m. to 5 p.m., Mondays through Fridays.

5. The Libraries can provide limited display items, background fabrics and other materials to exhibitors. Such items should be requested at least 15 days in advance of the exhibit.

6. Exhibitors other than the Libraries may schedule only one display per 12 month period.

7. Display materials and keys to the exhibit cases are available from the Libraries Rare Books Dept. on the third floor of the Main Library.

8. Exhibitors should plan to leave displays up for one month. Special arrangements can sometimes be made for exhibits to be left up for shorter or longer periods of time.

9. Student group exhibits will be restricted to the two cases on either side of the entrance to the student lounge. To qualify, student groups must be a University registered organization. Exhibits will be scheduled through the group's advisor.

10. The Libraries are not held responsible for materials used in exhibits.

11. Any further questions regarding displays should be addressed to the Libraries' Rare Books Dept., Mary Ellen Brooks (542-2972)

Exhibit Case Rules

Audiovisual Department Georgetown University

1) Exhibits prepared by G.U. individuals or groups are given first priority. No commercially oriented displays are permitted. In the case of questionable exhibits that are proposed, the University Librarian will decide.

2) The name of the organization must be part of the exhibit.

3) Neither the Library nor the University is responsible for the security of materials within the exhibit case(s).

4) Displays are to be put into the case(s) anytime after 11:00 am on the assigned Monday and must be removed by 9:30 am on the following Monday. Entry to the case(s) can also be made T-F from 9:30 am until 3:30 pm.

5) A valid G.U. ID must be presented at the Audiovisual Department service counter in order to check out the keys for the exhibit case(s).

6) Exhibits cannot be kept in the case(s) for more than a week at a time unless special provisions have been made.

7) No scotch tape, staples, nails or thumb tacks are to be used for hanging displays.

   Masking tape will be provided by the Audiovisual Department if you wish to hang materials. Also, book holders are available upon request.

EXHIBIT INFORMATION

Sponsoring Organization: ____________________

Contact Person(s): ____________________

Among its functions, the University Library serves as a place where students and faculty may encounter various types of material dealing with the issues of our times.

The presence of such materials or exhibitions in the University Library in no way implies an endorsement of the ideas, viewpoints or philosophies contained therein by the Library Administration, the University Administration, the Board of Directors, the Faculty, or the Student Body.

Questions about exhibit materials or content should be directed to the above listed organization or person(s).

BEST COPY AVAILABLE

UNIVERSITY OF GUELPH

STUDENT ART GALLERY

Ground and General Rules for Use of Library Space

1. Until otherwise notified Mr. Robert Logan (ext. 3073) will be your contact in the Library, and you, the Director, his contact in the Student Gallery.

2. All decisions between the Library and the SAG will be confirmed in writing.

3. The Gallery Director will keep the Library informed well in advance of all shows to be mounted, and of any special needs involved in any given show. The contents of each show will be explained so that its impact on the students and Library can be identified in advance.

4. The space on the main floor of the McLaughlin Library available to the Student Gallery for display purposes will consist of the east wall extending from the turnstiles to the south core, and the west (wood panelled) wall north from the beginning of the red carpet, to the column south of the validation desk. No other space or facilities will be available except by prior arrangement with the Library.

   It should be clearly understood that panels (flats) may be used only if the following conditions are met: prior permission must be obtained, a schedule and diagram of space needs must be in Mr. Logan's hands, and approved, at least one month in advance, and nothing is to be stored in the Library.

5. All displays are the responsibility of the Student Gallery, and the Student Gallery Committee must assume responsibility for the impact which the displays have or may have on the library, its staff and users.

   For this reason it is essential that effective and continuing communication is maintained between the Gallery Committee and Mr. Logan. Since it is sometimes difficult to reach students, it will be necessary for you, or a member of your Committee, to communicate with Mr. Logan each week, to determine if there are any problems arising from the current display, and/or to discuss other matters which may arise.

In his absence, Mrs. E . Pearson, Associate Librarian, Information Services (ext. 3794) will assume the liaison role for the Library.

6. There is no eating or drinking in the Library.

7. There is no smoking except in designated lounge areas.

8. Nothing is to be affixed to any wall, column, balustrade, window, door, or furniture without prior permission.

9. Paintings or similar works are to be suspended by wire from the track available on each wall.

10. Nothing is to be suspended from the ceiling without prior permission.

11. Statuary must be stable, or within a roped off area.

12. Live creatures must not be part of any display.

13. Any display featuring or using water, sand, or other such materials must be cleared in advance.

14. All regulations of the Fire Marshall must be met.

15. No changes in lighting level or intensity are to be made without prior notice, and where necessary, these must be made by Library or Grounds staff, as appropriate.

16. No display will cut off visual contact between the Information Desk and the study areas, nor should it intrude into study areas.

17. All signage must have prior approval.

18. A schedule and space layout of each showing must be in the hands of your Library contact at least one (1) month in advance of such showing.

19. No furniture or plant is to be moved by anyone except Library staff or Grounds personnel, and then only with prior permission.

20. All displays will be the responsibility of the Gallery, and Library staff will not be approached to dismantle all or any part of any display.

21. Audio or video tapes or equipment can be included as all or part of any display only by prior arrangement.

22. Noise levels will be minimal, and will not intrude on other legitimate use of Library space.

23. If equipment, materials, furnishings, plants or other supplemental stuffs are required for a showing, your Library contact must be advised well in advance, and it will be the responsibility of the Gallery to contact the relevant campus Departments to assure availability and delivery.

25. Nothing is to be stored in Library space.

26. Damage to University property caused in any way by the Gallery, its members, its equipment or materials, its displays or persons setting-up or dismounting those displays will be the responsibility of the Gallery.

27. All matters not covered here, but considered to be relevant and to raise some questions as to their appropriate resolution shall be referred to your Library contact for opinion before any positive action is undertaken.

HARVARD · COLLEGE · LIBRARY
CAMBRIDGE · MASSACHUSETTS 02138

Widener Library Exhibition Notes

Specification for exhibitions

Each exhibition should have a clearly defined theme and have some connection with Harvard University Library. Each exhibition should be sponsored by an academic department or other official unit within the University. Library materials should make up the bulk of the exhibition and incorporate other appropriate materials. The duration of each exhibition is one month to six weeks, unless special arrangements have previously been made.

Requirements for application

A brief written statement should be addressed to the Library Exhibits Committee detailing the theme and proposed content of the exhibition. The Committee will review the request and make a decision as to the appropriateness of the exhibition and the Library's ability to schedule it.

Library Liaison

Once the exhibition is scheduled there will be one designated library staff member who will act as liaison between the Library and the exhibitor. He or she will be responsible only for making exhibitors aware of exhibition rules and to facilitate the identification of appropriate library materials for the exhibition. Customarily, the library liaison will be a member of the Library Exhibits Committee and will make decisions about exhibition requests in conjunction with other Committee members.

Exhibition space

There are twelve cases in Widener which are available to the exhibitor (six on the ground floor in the lobby, four on the mezzanine level and two on the second floor at the head of the stairs). Six are upright cases (47" high, 47" wide and 23" deep) and six are flat cases (31" x 72"). These twelve cases may be divided into two exhibitions of six cases each to accommodate smaller exhibits.

Exhibition supplies

The Library has available some supplies to aid the exhibitor in mounting an exhibition:

(1) plastic book props
(2) push pins
(3) legend cards (white 4 1/4" x 5" and 4 3/4" x 7 1/4" with red trim)
(4) sign provided for the exhibition title
(5) wooden blocks

Exhibition catalogs

Although the Library does not discourage the production of exhibition catalogs, their costs are the responsibility of the exhibitor.

Mounting and dismounting

Mounting and dismounting of exhibitions are the responsibility of the exhibitor and must be performed on the dates specified by the Library Exhibits Committee.

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The Exhibit Committee met to revise and update the guidelines for use of the display cases on the first floor of the Library. The new policy and a list of the Committee members follow:

Statement of the University of Illinois Library at Urbana-Champaign
Exhibit Committee

Function

The function of the Exhibit Committee is to establish and implement exhibit policies and to supervise the planning and preparation of library displays in the six flat cases and one tall case (Library Friends case) located in the first floor main corridor of the University of Illinois Library. The purpose of the exhibits is to represent the University of Illinois Library collection and to stimulate interest in the Library's holdings.

Guidelines

1. Library personnel shall be given priority over other University groups for presenting exhibits in the Library.
2. A short written description of each exhibit must be submitted to the Library Friends Coordinator one month in advance of the proposed exhibit. This description will then be reviewed by the Exhibit Committee. Proposals will be considered according to content, originality, and appropriateness of subject matter. If these criteria are not met, the Exhibit Committee reserves the right to review the exhibit and recommend the necessary changes.
3. Exhibits shall last for one month in the six flat cases and may last for shorter intervals in the Library Friends case.
4. Exhibits should inform and educate the public and they should illustrate resources available in the University of Illinois Library. Ordinarily, materials not held by the Library may not be used in the display.
5. Complaints about the content of exhibits should be sent to the preparer of the exhibit. Should a formal compaint be lodged concerning the content of a library exhibit, the Exhibit Committee will function as an appeal committee to deal with the issue. When possible, the committee will also include the head of the unit responsible for mounting the exhibit. Members of the committee will investigate the complaint and make its recommendation(s) to the University Librarian within two weeks of convening. Materials in the exhibit under investigation will remain on display for its original time limit pending recommendation(s) of the committee and the Librarian's decision.

6. Name, address, and phone number of preparer shall be included in one of the cases.
7. The Library Friends Office will see that information on displays is submitted to Library Office Notes, the School of Humanities calendar and the *Daily Illini*. Information will also be sent to the campus Office of Public Affairs for distribution on and off-campus.

Members of the Committee for 1984-85 are: Maynard Brichford, George Hendrick, Mary Ceibert, Martha Friedman, William Mahr, John Hoffmann, Mary Ravenhall, David Cobb, and Deborah Smith Olien.

Deborah Smith Olien

Kent State University Libraries
Kent, Ohio 44242 (216) 672-2962

GUIDELINES FOR EXHIBITS IN MAIN LIBRARY DISPLAY CASES, 1ST FLOOR LOBBY

DEFINITION:

Generally, the purpose of library exhibits is to bring the collections and services of the library to the attention of its users and visitors. Moreover, exhibits serve to demonstrate the relationship between library resources and virtually all human endeavor. Exhibits should feature, or include, the book and/or non-book materials and services of the K.S.U. Libraries.

SCHEDULING:

Exhibits will be approved and scheduled by the Reference Unit Exhibits Committee. A calendar of scheduled exhibits will be maintained. The time allowed for each exhibit will vary, depending upon such factors as theme of the exhibit, amount of time required for preparation and upcoming schedule. The schedule may be altered when necessary to accommodate developments or events of timely interest.

CONTRIBUTORS:

All Library departments are welcome and encouraged to prepare, or participate in the preparation of, exhibits for the Library. Academic departments and campus offices and organizations will be invited on occasion to do the same. The Exhibits Committee will advise and assist such campus groups in the selection of Library materials for display.

SECURITY AND CONTROL:

To protect their contents, the display cases will remain locked for the duration of an exhibit. Temporary insurance may be necessary to cover valuable items placed on display, particularly those items brought in by groups or individuals from outside the Library.

Hold cards may be placed at Circulation for materials on display, but these will not be removed until the exhibit is dismantled. Circulating materials put on display must be properly charged out at the Circulation Desk. A list of non-circulating materials on display will be kept at the Reference Desk.

PUBLICITY:

Prior to their appearance, noteworthy exhibits will be publicized in local newspapers and bulletins (i.e., KSU Weekly, Daily Kent Stater, Record-Courier) to promote campus and community awareness.

Revised 4/
SBB:CK

THE UNIVERSITY OF MICHIGAN
UNIVERSITY LIBRARY

SC - A27
July 23, 1982

STAFF CIRCULAR No. A27*

SUBJECT: Library Exhibits

Policy contained herein applies to all public exhibit areas in the University Library system including bulletin boards.

The range and style of exhibits will vary greatly through the Library system depending upon the facilities available to each unit. Nevertheless, the primary objective of exhibits should be to publicize the richness and diversity of the collections. Exhibits should be carefully conceived and should support the scholarly, historic, social, and cultural concerns of the University. Exhibits may be enhanced by borrowing items and artifacts from appropriate agencies or individuals to supplement library materials. Care must be taken to assure the security of all displayed objects, and items of value should be properly insured against loss. While the Library is principally interested in displaying its own resources, exhibits of merit from other sources may be accepted.

Standards and procedures for mounting exhibits and bulletin board displays will be developed by individual units within the University Library. The Associate Director for Public Services and the Coordinators for Public Services units are responsible for approving standards and procedures and for monitoring the quality and content of exhibit programs.

Exhibits should not advocate the personal point of view of the exhibitor nor should they promote the financial profit of any individual or organization. Exhibits should be related to collections and services of the unit where they are mounted. Breadth of appeal and educational content should be emphasized in structuring exhibits.

Should a formal complaint be lodged concerning the content of a library exhibit, an ad hoc committee will be appointed by the Director to deal with the issue. The committee will include but not be limited to the Associate Director for Public Services, the appropriate Public Services Coordinator, the head of the unit responsible for mounting the exhibit, and at least one representative from the faculty. Members of the ad hoc committee will be given a background statement and charge by the Director. The committee will investigate the complaint and make its recommendation(s) to the Director within two weeks of being convened. Material in the exhibit under investigation will remain on display pending recommendation(s) of the committee and the Director's decision.

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*This Circular replaces SC - A27, Brochures for Exhibitions in the Lobby of the Graduate Library, dated February 23, 1973.

Richard M. Dougherty

Richard M. Dougherty
Director

D. H. Hill Library - North Carolina State University

LIBRARY EXHIBIT POLICY

The main purpose of Hill Library exhibits is to promote the use of the NCSU library system and its resources. Displays must use material from the library system and/or publicize library services.

A secondary goal is promoting campus activities, especially academic ones (example: Harrelson lecturer), so long as the exhibit also accomplishes the main goal stated above.

While the Exhibits Committee always welcomes suggestions and requests for displays, final decision on such requests is made through the consultation with the Committee by the Committee Chairman and in collaboration with the Library Director.

The request may be accepted as requested, accepted with changes, or rejected. Rejection may be the result of lack of library material or inappropriate subject matter. If a request must be rejected, the Committee will try to suggest an alternative (example: A more general display or Student Center display).

The length of time for an exhibit is usually approximately 6-8 weeks. Displays are scheduled as far in advance as possibly, preferably 3 months.

The library has no special security or insurance for exhibits. Other than existing circumstances, the library assumes no liability for materials used in displays.

Feb. 27, 1985

Northwestern University Library
Public Services Division

POLICY AND PROCEDURES FOR WALL AND FREE-STANDING DISPLAYS

I. Policy

a) The Northwestern University Library welcomes members of its community to display artistic, cultural, or educational materials which will be of interest to Library users.

b) Two areas in the Library generally are available for wall and free-standing exhibits: (1) the Level 2 corridor between the Student Lounge and the Core Collection, and (2) the Level 1 area near the escalator and Periodicals Room.

c) Appropriate materials for the displays are primarily original works of art which are suitable for hanging, such as paintings and photographs. The cultural and educational aspects of a given subject are emphasized. Advertisements, travel posters, and works of a strictly religious or political nature are not acceptable.

d) Qualified sponsors of displays include recognized Northwestern student groups, University departments and organizations, and non-Northwestern organizations which have suitable materials.

e) Sponsors of exhibits in the Library are personally responsible for the care and safety of their display materials and must provide any additional security needed.

II. Procedures

a) The Assistant Undergraduate Services Librarian schedules wall and free-standing displays (ext. 7683). All applications for the displays must be approved by the Undergraduate Services Librarian and are subject to the approval of the Assistant University Librarian for Public Services.

b) Applications must be completed and approved one week before an exhibit is set up.

c) All exhibits should be set up between 8:30 a.m. and 5:00 p.m., Monday through Friday, or at other times by special arrangement.

d) Sponsors must handle the set up and removal of their exhibits and must provide any equipment or specific tools needed (such as wire, tape, exhibit stands or hooks). A ladder is available from the Library on request.

e) Items which may be displayed on Level I wall and open concourse areas are limited to light objects that can be attached to the painted walls with masking tape or items mounted on free-standing panels.

f) Items which may be displayed on Level 2 include objects that can be hung on painted walls with S-hooks and transparent nylon cord or with masking tape, or objects mounted on free-standing panels.

UNIVERSITY OF NOTRE DAME
UNIVERSITY LIBRARIES

LPP:81:03 Rev.
Jan. 28, 1985

LIBRARY POLICIES AND PROCEDURES

SUBJECT: Exhibits Committee

The exhibits program of the University Libraries has the following objectives:

1. To teach, explain or impart information through the display of library materials; that is to:
    a. Provide an enrichment experience for students beyond what they learn in class;
    b. Call attention to unusual or memorable aspects of a topic as revealed in books and other library materials;
    c. Commemorate events, especially events concerned with Catholic tradition and the life of the mind.

2. To reveal the resources of the University Libraries to the students and faculty of the University; that is to:
    a. Call attention to the unique strengths of the collections of the University Libraries;
    b. Bring together in display disparate material on a topic, material that might be scattered through the collections.

Topics for exhibits may include controversial issues only if such issues are presented from a neutral or non-partisan point of view, without editorial comment favoring either side of the issue.

Exhibits must be in good taste in topic, content and presentation.

Exhibits will normally be produced by members of the University Libraries' faculty and staff. However, other constituencies of the University. faculty and students, may participate with library faculty and staff in the production of exhibits.

The exhibits program of the University Libraries is administered by a standing committee of the University Libraries, the Library Exhibits Committee:

1. The Library Exhibits Committee shall be composed of five (5) members: the Communications Assistant/University Libraries, who serves as an ex officio member; the Head of the Department of Rare Books and Special Collections, who serves as an ex officio member; and three members appoointed by the Director of Libraries from the ranks of the faculty and staff of the University Libraries;

2. The appointed members of the Committee shall each serve a term of three (3) years, in staggered terms to allow for continuity of effort;

3. The Committee shall elect their own chairperson and devise their own procedures of operation.

The Committee has the authority and obligation to approve or disapprove all exhibits proposed for presentation in the University Libraries.

Academic departments and other constituencies of the University wishing to use space in the Memorial Library building for an exhibit must present a request to the Committee for approval. The costs of such an exhibit must be borne by the department or individuals mounting the exhibit.

The Committee has the following major responsibilities:

1. Administration of the exhibits program policy of the University Libraries;
2. General oversight of all exhibits presented in the University Libraries;
3. Planning of the exhibits schedule;
4. Formulation of budget recommendations for the support of the exhibits program and the handling of funds appropriate for that purpose;
5. Liaison with academic departments and other constituencies of the University interested in the exhibits program;
6. Provision of assistance in mounting exhibits;
7. Arrangement of publicity for exhibits.

Specific responsibility for certain exhibit spaces in the Memorial Library building is delegated by the Library Exhibits Committee to library personnel whose work assignment is in the local area of the exhibit space. Such personnel have local responsibility for planning and initiating exhibits in their area, under the general oversight of the Library Exhibits Committee, and they sit as observers in the meetings of the Committee when necessary, unless already sitting as members.

In executing their responsibility for planning the exhibits schedule, the Committee takes note of the following aspects of scheduling:

1. The schedule will be projected far enough into the future to accommodate a year's planning.
2. The schedule of exhibits, together with the associated budget recommendations of the Committee, will be presented each year in the Fall term to the Director of Libraries or the Associate Director for approval. The approved schedule will be presented to the faculty/staff meeting of the University Libraries for general information;
3. The schedule will be updated quarterly by the Committee;
4. The schedule is open to all library faculty and staff for exhibit suggestions, and to the teaching and research faculty and students, subject to the approval of the Committee.

The Committee shall draw up budget recommendations for the support of the proposed schedule of exhibits and shall submit their recommendations to the Director of Libraries in the Fall term, and not later than January 1st of each year.

Funding for the program of exhibits in the University Libraries, including exhibits in the delegated exhibit spaces, shall be provided adequate to ensure that the dictum regarding good taste can be observed in its aesthetic aspects. If possible, funding will also provide for the publication of an exhibit catalog for the major exhibits presented.

RCM

Index: Library Policies and Procedures
Library Committees
Exhibits

UNIVERSITY OF PITTSBURGH

HILLMAN LIBRARY
EXHIBITS
POLICY STATEMENT

The primary function of Hillman Library exhibits is to call attention to library materials, collections and services, and to the University and University-related organizations and events.

A Hillman Library Exhibits Committee, appointed by the Director of Hillman Library, is responsible for reviewing and approving exhibit requests, with the exception of those for the Special Collections area. The Committee will not approve the use of exhibit areas for displays not deemed appropriate. The Committee will consider such things as timeliness and appropriateness of subject, length of time requested for the display, description of the display as given by the unit requesting space, and value and types of materials to be displayed. The Committee will have a display withdrawn or corrected if, in its opinion, it is not satisfactory or will cause problems to Hillman Library.

The Committee will meet as needed to process applications; the chairperson may call other meetings as required.

A completed application form is required to request a display space. The form is available at the Information Desk, Hillman Library. Completed forms are to be returned to the Exhibits Committee, G-23 Hillman Library. Applications should be submitted at least thirty (30) days in advance of the exhibit.

The Committee will determine the length of time for each display and which exhibit area will be used. The normal display period will be one (1) month. The minimum time will be two (2) weeks. Longer periods of time will be considered if display schedule permits.

All costs associated with a display, including insurance if necessary, will be the responsibility of the unit requesting the display.

The Library will take all reasonable precautions to assure the safety of materials displayed; however, the Library is not responsible for theft or damage to materials.

/bv
Revised 9/16/83
Supercedes 11/16/78

Southern Illinois University at Carbondale

MORRIS LIBRARY EXHIBITS COMMITTEE

Guidelines and Resources

Function:

1. The purpose of the exhibits is to display collections, to demonstrate the activities of the library, the university, and the surrounding area, and to present graphically topics of interest to the academic community.

2. The function of the Exhibits Committee is to coordinate, schedule, and supervise the planning and preparation of the displays.

Guidelines:

1. The "Proposal for Use of Morris Library Exhibit Cases" form for each exhibit should be submitted to the chairperson of the Exhibits Committee at least two months in advance of the proposed exhibit. This proposal will be reviewed by the Committee, which may request a personal interview for purposes of clarification. All exhibits must be approved by the Committee before being mounted.

2. Exhibits should not commercialize nor editorialize personal or partisan opinions, viewpoints, etc., but should inform and educate the public.

3. Proposals will be considered according to their intellectual content, originality, design plan, and appropriateness of subject matter.

4. In preparing materials for an exhibit keep in mind the prospective viewers. Is the exhibit or its purpose clearly stated? Are all items labelled, if necessary? Does the label clearly identify the item and/or its use for the viewer? Keep in mind that the exhibits are to inform and educate the public. If signs or labels are needed and you have no source for these materials, contact the Exhibits Committee chairperson for assistance.

5. The Exhibits Committee reserves the right to review each exhibit and to require necessary changes in keeping with these guidelines, as well as to modify schedules for duration of exhibits, if necessary.

6. Neither the Exhibits Committee nor Morris Library is responsible for damage to, or theft of, materials included in the exhibit cases. All cases are locked. Contact the Exhibit Committee chairperson for the key. In most instances, five exhibit cases in the main hallway on the first floor are available for exhibits. The dimensions of each case are 72" high x 46" wide x 16" deep.

7. The use of library materials in exhibits is encouraged. Books, records, photographs, etc., that complement the exhibit topic can

be found in all departments. Committee members are available to help locate and display materials. Library materials for use in the cases must be properly checked-out before being mounted in the cases. Contact the Exhibits Committee chairperson for a special card.

8. Please try to complete installing the exhibit in no more than two consecutive days. Try to have all materials assembled before installing the exhibit in the cases; this included signs, labels, and Morris Library materials. Committee members can assist in mounting the exhibit. We would like to avoid the unsightly appearance of incomplete exhibits in the Morris Library cases. The exhibit should be dismounted according to the Exhibit Committee schedule.

9. The Exhibits Committee maintains a limited supply of materials for the use of exhibitors. Contact the Exhibits Committee chairperson for the key to the locked storage closet. The major items available are:
   - 8" x 20" gray masonite shelves
   - 8" x 46" glass shelves
   - Assorted colors and sizes of burlap (for background and/or use on shelves or in the bottom of cases)
   - Book ends
   - Book brackets for hanging on pegboard
   - Assorted pegboard hooks and brackets
   - Pins
   - Tape
   - 1/2", 3/4", 1 1/8", and 2" gummed blue foil letters (for titles and labels)
   - 2" and 3" white ceramic free-standing letters with holders (for titles, etc.)
   - 1 3/8" white ceramic numerals with stick-pin backs

March 1984

THE UNIVERSITY OF TEXAS AT AUSTIN
THE GENERAL LIBRARIES

POLICY MEMORANDUM #6

POLICY ON LIBRARY EXHIBITS

The General Libraries exhibits space and equipment in the Perry-Castañeda Library, the outer lobby of the Academic Center, and the ground floor of the Main Building are the responsibility of the Special Services Department.

PERRY-CASTAÑEDA LIBRARY

Space and equipment in the Perry-Castañeda Library may be utilized for the following purposes:

(1) to promote the materials, services, and functions of the General Libraries (with emphasis on the Perry-Castañeda Library);

(2) to display other exhibits of interest to the University community, e.g., traveling exhibits or other exhibits brought under the auspices of the General Libraries, such as the Faculty/Staff Book Exhibit.

ACADEMIC CENTER AND MAIN BUILDING

Space and equipment in the Academic Center and the Main Building may be used for these purposes:

(1) to promote the materials, services, and functions of the General Libraries;

(2) to display exhibits by UT Austin departments, schools, registered campus organizations, or official campus functions;

(3) to display traveling exhibits of interest to the University community brought under the auspices of an academic department or the General Libraries.

All displays must be of professional level design and execution. Each exhibit case must identify the sponsoring body. In scheduling possibly controversial displays, the exhibition of alternate viewpoints shall be considered.

For a display to be scheduled or space reserved in the Academic Center or the Main Building by departments or units outside the General Libraries, a written description of the topic or space use must be submitted and approved by the General Libraries.* All external and internal costs of exhibits will be assumed by the sponsoring body. Security and/or insurance for displays is the responsibility of the sponsoring body. No item in an exhibit may display prices for sale. Permission must be granted by the librarian of the lending unit for the use of library materials within an exhibit.

*Written descriptions of displays and requests for space must be submitted to the Special Services Department, PCL 1.102.

Reviewed by Administrative Group April 21, 1981
Approved by Harold W. Billings, Director of General Libraries, May 5, 1981.

POLICY STATEMENT #11

EXHIBITS

Purpose

Exhibits in the Evans Library are to provide information on subjects believed to be of interest to the University community. Focus may be on library resources and services, student organizations, academic departments, or topics of special concern. It is understood that materials displayed and/or any explicit or implicit views represented thereby are not necessarily a reflection of the views of the Library.

Staffing

An exhibits coordinator will be appointed by the Director for a period of one year with the possibility of reappointment. When possible, student hours will be made available and will be the responsibility of the exhibits coordinator.

Applicability of Policy

The policy applies to the cases which are not the responsibility of specific units of the Library. Cases #1-3 are reserved for Library use. Case #4 is devoted to Bibliographic Instruction and cases #7-11 to Special Colletions. The exhibits coordinator will be responsible for all others.

Access to Exhibits Facilities

1. Normally only recognized student organizations and administrative units of the University have access to the exhibits facilities.
2. All exhibits should be supportive of the organization mounting the display. Displays which are negative in nature are discouraged.
3. An exhibits calendar will be maintained by the exhibits coordinator.
4. Reservations for exhibit cases will be accepted no sooner than the previous semester. (The two summer sessions combined will count as one semester.)
5. The Library will have initial choice of dates for each semester. Following its selections, all cases will be assigned on a first-come, first-served basis.

(continued)

Revised 12/82

6. No prior commitments of exhibit cases will be cancelled unless agreeable to all involved parties.

7. All cases are scheduled for a period of one to eight weeks.

Mounting and Dismantling of Exhibits

1. Exhibitors assume all responsibility for mounting and dismantling of their displays including identification of the sponsoring group in the display.

2. Prior arrangements are to be made with the exhibits coordinator before exhibitors come to mount or dismantle an exhibit. It is best for the exhibitor to call a day or two in advance to be sure the exhibits coordinator will be available to open the case.

3. Unless prior arrangements are made, it is expected that exhibits will be mounted on the date for which they are reserved. Otherwise, the reservation may be forfeited.

4. If an exhibit is not dismantled by the end of the reservation period, the exhibits coordinator is authorized to remove exhibit materials. All materials removed will be stored in the exhibits room.

5. All materials should be inside the exhibits case.

6. The Library is not responsible for loss of materials.

7. The exhibitor will provide all materials needed for the display except for the colored paper inside the case, which the Library will provide.

Revised 12/82

Howard-Tilton Memorial Library
Policy on Exhibits

TULANE UNIVERSITY

Certain designated areas and equipment within the Howard-Tilton Library are, subject to various conditions, available to Library staff and the University community at large for exhibits. The areas available are: lobby of the Latin American Library, lobby of the Humanities-Fine Arts Division, the Jacob Aron and Reading Rooms of the Special Collections Division, and possibly ~~a number of~~ others. The equipment available consists of a number of horizontal wood and metal exhibit cases; a number of Library tables and several other items. The Library Exhibits Committee is in charge of coordinating the Library exhibits schedule and maintaining a Library exhibits calendar. The calendar itself will be kept by the Exhibits Committee Chairman. The Library Exhibits Committee must be consulted for all exhibits other than those planned intradepartmentally by Library staff.

Exhibits in the Library fall into two groups:

1. Exhibits sponsored by Library staff (whether of University-owned material or otherwise).

2. Exhibits sponsored by University departments or personnel outside the Library (whether of University-owned material or otherwise).

Depending upon the sponsor, the following rules will apply to all Library exhibits:

Rules for Library-Sponsored Exhibits

1. Responsibility for planning, mounting and unmounting exhibits rests entirely with staff of division holding exhibit.

2. All exhibits (even intradivisional) must be registered on Library exhibits calendar.

3. Library exhibits calendar must be consulted well in advance of proposed exhibits in regard to reserving display areas, exhibit cases or other equipment.

4. Equipment and items for display lent interdivisionally will be returned by borrower immediately upon termination of exhibit.

Rules for Exhibits Sponsored by University Departments or Personnel Outside the Library

1. An official Library exhibit application form (available from the Committee Chairman) must be submitted to the Library Exhibits Committee well in advance of dates requested. Applications are subject to approval or disapproval by Committee. Scheduling of exhibits is subject to dates available at time applications are received. Applications will be considered on a first-come, first-served basis.

2. All external and internal costs of exhibits will be assumed by the sponsors.

3. All materials (poster board, tape, etc.) utilized for exhibits will be supplied by sponsors.

4. All labor utilized in planning, mounting and unmounting exhibits will be supplied by the sponsors. Library staff will not be available to assist with exhibits. Library Exhibits Committee may upon occasion be consulted for advice.

5. Equipment and items for display lent by the Library will be returned by borrower immediately upon termination of exhibit.

6. Cost for other-than-usual security measures will be assumed by sponsor.

7. Publicity items for exhibits must be cleared through the Library Exhibits Committee before dissemination.

GUIDELINES FOR EXHIBITS

The University Library has provided exhibit cases in many of the units of the library system for the display of materials for public viewing. The following guidelines have been established to assist library staff members in the selection and arrangement of exhibits and in explaining to others who may suggest exhibits the conditions under which the Library administers its exhibits program:

1. The primary purpose of library exhibits is to inform library users of the resources available in the libraries. The exhibits may include materials on a particular subject or event, recently received gifts, a special collection, little-known resources, materials about libraries, or other library-related materials.

2. Exhibits may be related to academic and cultural events and programs taking place on the campus. However, it should be kept in mind that exhibits are educational rather than promotional in nature and that emphasis should remain on the resources of the libraries. This does not preclude the presentation of materials on controversial issues, provided a balanced representation of information on the issues is included, insofar as possible.

3. Exhibits of materials not owned by the Yale Library should be limited to items borrowed to complement an exhibit of Yale materials, or collections of outstanding significance lent by authors or collectors when, for both educational and developmental reasons, it is in the best interest of the Library to arrange such exhibits. Because of the extraordinary range and depth of the library resources available at Yale for exhibits the exceptions noted above should be restricted to very special circumstances.

4. The Library Exhibits Committee exists to review the suggestions for exhibits in the Sterling, Cross Campus and Beinecke Libraries, to coordinate these exhibits and develop a master calendar of them. Suggestions for exhibits should be referred to the Associate University Librarian, who is the chairman of the Library Exhibits Committee.

5. All exhibits are to be prepared by or under the supervision of library staff members. There is an Exhibits Officer designated to arrange the exhibits in the Sterling and Cross Campus libraries. He is available to other libraries in the system for advice and occasional assistance.

(continued)

6. An exhibit and its descriptive labels should be prepared well in advance of the opening so that the exhibit can be installed quickly and in as complete a form as possible without having empty cases or an incomplete exhibit for any length of time. The duration of an exhibit will vary with the circumstances which have brought it into being. As a general rule, exhibits should not be scheduled for longer than three months.

7. The master calendar of exhibits in the Sterling, Cross Campus and Beinecke Libraries is maintained in the office of the Associate University Librarian. Exhibits of campus-wide significance presented in other libraries in the system should be reported to this office in advance of the opening of the exhibit for announcement in the University Calendar.

BOSTON UNIVERSITY

FFICE OF PERSONNEL

OSITION DESCRIPTION
QUESTIONNAIRE
(EXEMPT POSITIONS)

UNIT/DEPT. ____________

JOB # ____________

EEO CATEGORY _____ POSITION CODE ____________

This Position Description Questionnaire is provided in order to assist the Office of Personnel in obtaining pertinent information for the accurate evaluation of Exempt non-faculty positions at Boston University. Since this Questionnaire is the primary source of information in determining the salary grade for this position, all significant responsibilities of this position must be clearly described in detail.

Completed Questionnaires should be signed and forwarded to the individual to whom you directly report for his/her review, approval, and signature.

(Please print or type)

Incumbent (if applicable) [redacted] Unit/Dept. Special Collections

Present Position Title Exhibition Coordinator Date Completed March 17, 1982

Present Salary Grade 7E Length of Time in Position (if applicable) 10 mos.

Does this Questionnaire Represent: Addition to Staff ☐
or
Revision of Existing Position ☐

Assignment Duration: 9 months ______ 10 months ______

12 months XXXX Other ______

Part Time ______ Regular hours ______

Full Time XXXXXX Regular Hours 35+

Immediate Supervisor Dr. Howard B. Gotlieb
(Name)

Director of Special Collections
(Title)

X3696
(Phone)

THE MAIN FUNCTION OF THE POSITION.

This position serves as a bridge between the Department's collection and the public It make the department's holdings known to the University community, the general public at large publicizing the collection, enhancing the prestige of the department, promoting research, encouraging donors and prospective donors, securing press coverage and educating our constituency by bringing them into closer contact with the collection and the Department in general.

Describe the regular duties of this position. List in order of importanc Explain each one by beginning with a descriptive verb or phrase. Indicate whether the activity is performed on a daily, weekly, monthly, or yearly basis. In the column marked % of time, give an estimate of the percent o time you devote to the activities listed. Example: Daily: monitors personnel/payroll forms for accuracy. % of time: 20%.

DUTIES	% of TIME
1. Plan an annual exhibition schedule for all exhibit space throughout library.	5%
2. Select subjects for exhibition by taking into account their value, prestige, and importance in helping the Department keep donors and collectees content and in promoting a positive image of the Department.	5%
3. Select the materials for a given exhibit by going through entire collections gathering visual and other significant material within that collection.	25%
4. Determine and design the style and method of an exhibition by considering the condition of the materials; purchase mounting materials for the preparation of an exhibit; and mount the exhibition in the appropriate cases.	23%
5. Research and compose the label(s) to go with each item on display which provides a description of the item putting it in context with the history of the collection involved. See label through editing, typing, and final proofreading process.	20%
6. Disseminate information regarding exhibitions to the press and interpret the intrinsic value of the material to them.	5%
7. Design and coordinate departmental printed material including Friends of the Librarie invitations, bookplates, Christmas and birthday cards, and promotional material related to specific exhibits including signs for posting in the library as well as printed announcements. Collaborate with the printer to determine cost, format, and delivery dates.	5%
8. Inspect all exhibition areas daily checking on lighting, humidity, temperature, securit and the continued preservation of materials on display.	
9. Maintain the catalogue of the University's art collection by processing each new art object, noting location and condition. Administer the collection by providing works of art to University offices while maintaining records on location for insurance purposes.	3% 3%
10. Assist Administrative Assistant in regards to Friends of the Libraries functions, ball and other fund raising events, ie: the book sale and book collecting contest.	%
11. Conducts tours of the exhibition areas for special groups.	
12. Act as liason in making arrangements with museums wishing to borrow works of art for their exhibitions. Coordinate shipping and insurance papers for such objects guarente safety.	1% 1%
13. Arrange for appraisals of art works upon request for insurance purposes. Supplies appraiser with pertinent information regarding art work.	1%

BEST COPY AVAILABLE

Briefly describe the (number) of occurances -- special projects, duties, etc. that you perform. Include frequeqncy, i.e. weekly, monthly, annualy.

- Design Christmas and birthday card for Departmental use.... annual
- Design invitations for Friends of the Libraries functions .... four times a year
- Design promotional material and provide support for Friends fund raising events, ie: book and book collecting contest .... both annual events
- Assist Administrative Assistant in regards to major Friends of the Libraries fund raising event .... annual
- Prepare special exhibits to coincide with special university programs .... variable frequ
- Prepare special exhibits for Friends of the Libraries functions .... four times a year
- Prepare special exhibts for visiting donors or collectees .... variable frequency

a. Are you the sole or principal supervisor for any employee or group of employees? Yes ☐ No ☐

What percentage of your time is spent in planning or directing the work of others? ____________%

b. Supervision. Indicate by name and title people over whom you have direct supervision and the nature of that supervision (See A-F).

(A) Hiring
(B) Training and assigning work to employees
(C) Evaluating job performance
(D) Assigning, checking, setting procedures
(E) Recommending merit, promotional, and off-cycle increases
(F) Disciplining or discharging employees when necessary

Employee(s)	Title	Salary Grade	Nature of Supervision (A-F)

BEST COPY AVAILABLE

What types of decisions are you accountable for:? What are the effects of errors?

- Scheduling a good balance between types of material shown and exhibition themes. Also scheduling my work times in order to maximize my efficiency as regards my list of duties. An error in scheduling wont mean empty display cases or over-longer, static exhibits resultin in a loss of interest on the part of patrons and donors.
- Making each exhibit look professional and -catching while taking into consideration preservation of each item. An error here could result in the loss of an item which could not be replaced.
- Design decisions regarding printed material for the department with deadlines and accurac

b. Please describe any budgetary responsibility or authority associated with this position. min

In the course of your regular duties, with whom must you have contact (i.e. students, deans, directors, professors, vendors, parents, alumnae, other University Departments)? What is the purpose of the contacts (i.e. persuading, informing, advising, obtaining approvals, etc.)?

I come in contact with students and other library patrons, deans, department directors, professors, gallery dealers and museum directors, alumnae, donors, collectees, and other University departments. The purpose and involvement varies with each, ranging from the dissemination of information concerning exhibitions and art holdings to advising on matters of aesthetic choice. I am also involved in dealing with matters of confidentiality related to the Department's functioning in the University and in giving general support to the direction of the Department.

I. Describe any unusual, hazardous, or physically strenuous working conditions involved in your job and state the frequency with which they arise.

X. Additional Comments. Include any additional comments relating to the position that you consider important or which have not been covered previously.

A significant portion of the incumbent's duties require his contact with persons of much hi rank: such as donors, university administrators, directors of other galleries, museums, etc. so that working effectively in this environment is potentially of equal significance as the incumbent's professional knowledge.

BEST COPY AVAILABLE

A. Education

High School or equivalent	☐	
High School with Additional courses or apprenticeship	☐	
A.A. or equivalent	☐	
B.A. or B.S. or equivalent	☒	Broad liberal arts
M.A. or equivalent	☐	
Ph.D. or equivalent	☐	

Please indicate the education you had when you were placed on this job:

BFA (cum laude)

B. Experience. Please indicate the minimum amount of work experience necessary for an average person to perform this job at an acceptable level. This would include previous experience on related work and/or the breaking-in time or training period on the job itself.

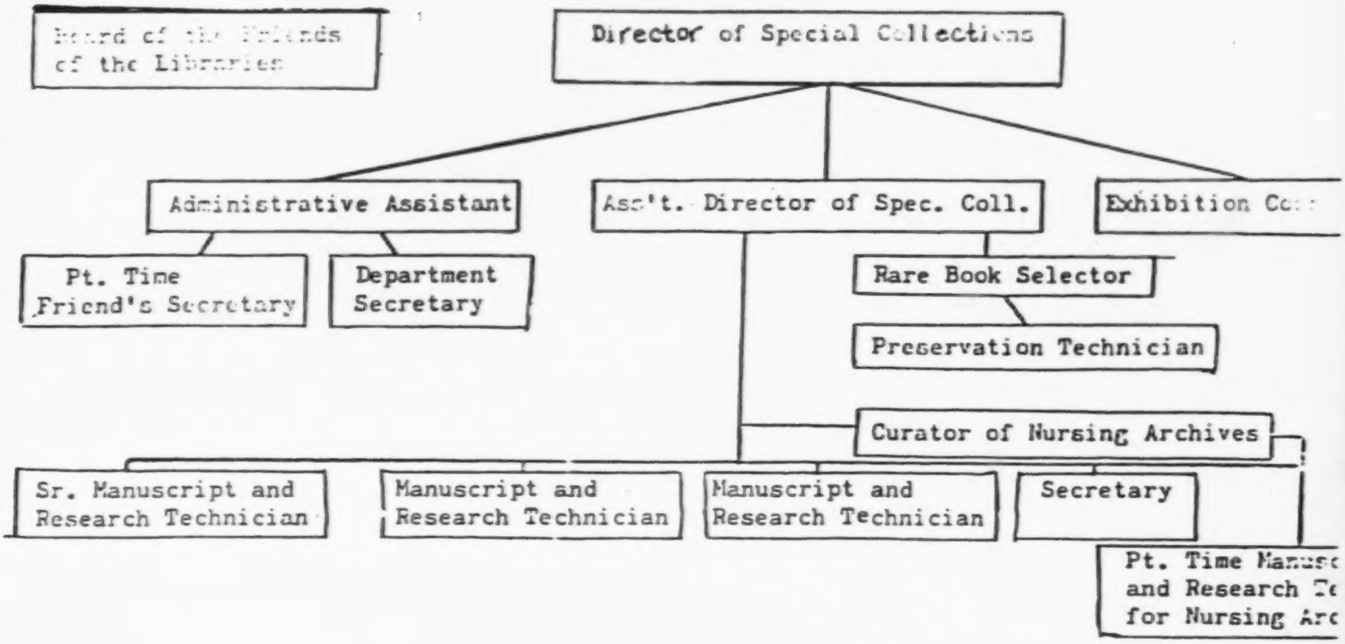
			Specify what type of Experience is needed
6 months to 1 year		☐	
1-3 years	(2 - 4)	☒	Background in research techniques and exhibition organization & management
4-6 years		☐	
7-10 years		☐	
Above 10 years		☐	

Please indicate the experience you had when you were placed on this job:

4 years experience in exhibition organization (art gallery), 7 years experience in bibliographic research technique (library acquisitions), background in graphic design.

C. Please list special skills or requirements needed for this job, i.e. knowledge of a specific computer language(s), licenses, certifications, memberships in a specific professional organization.

- Knowledge of preservation and rstoration of art works, manuscripts, and rare books.
- Knowledge of exhibition design and style, archival supplies, exhibition lighting and climate control.
- Knowledge of current exhibitions in other collections and museums and galleries, current trends in exhibition practices and printed literature in the field.
- Knowledge of standard reference tools and bibliographic sources for research purposes.


Board of the Friends of the Libraries
Director of Special Collections
Administrative Assistant
Ass't. Director of Spec. Coll.
Exhibition Co
Pt. Time Friend's Secretary
Department Secretary
Rare Book Selector
Preservation Technician
Curator of Nursing Archives
Sr. Manuscript and Research Technician
Manuscript and Research Technician
Manuscript and Research Technician
Secretary
Pt. Time Manusc and Research Te for Nursing Arc

Incumbent [redacted] Date 3 - 12 - 82

Supervisor's Comments:

I have reviewed the attached Position description Questionnaire and have found it to be complete and accurate.

Immediate Supervisor __________ Date __________

Second-Level Supervisor Date March 17, 1982

DARTMOUTH COLLEGE LIBRARY DATE: May 13, 1981

POSITION DESCRIPTION

TITLE:	**Library Exhibition Designer**
MINIMUM QUALIFICATIONS FOR EMPLOYMENT:	College degree or appropriate experience. Experience in exhibition work, calligraphic skills, and practical design experience.
KNOWLEDGE, SKILLS AND/OR ABILITIES:	Graphic art skills essential. Knowledge and skills in matting and framing of materials, ability to work with several artistic media. Library experience desirable.
DEFINITION:	Under a minimum amount of supervision is responsible for the production of Baker Library exhibitions and for the execution of a wide variety of related assignments.

TYPICAL EXAMPLES OF WORK PERFORMED:

1. Prepares, mounts, and installs all exhibitions, in cooperation with the appropriate librarians.
2. Designs and fabricates productions for display cases.
3. Assigns work to be done by other production specialists.
4. May organize special exhibitions.
5. Arranges transportation, protection, and pickup for travelling exhibitions.
6. Produces signs and other visual aids for various library departments.
7. Keeps records of funds spent on materials, etc.

SUSAN B. BARNARD

Page 1 of 2

TITLE OF POSITION: Reference Librarian, University Libraries
Instructor, Library Administration

ORGANIZATIONAL UNIT: University Libraries

REPORTS TO: Coordinator, Reference Unit, University Libraries

SUPERVISES: N/A

PURPOSE OF FUNCTION OF POSITION: To oversee the functions of the Reference Unit, namely to support the Library's public service functions through professional assistance to user populations, advisory services, collection development and interpretation, and through preparing and presenting orientation programs, and special bibliographical lectures (as requested by teaching faculty), and tours.

DUTIES AND RESPONSIBILITIES:

1. To provide reference/information services a specified number of hours per week.

2. To orient/instruct students, faculty and other library users in the use of library resources individually or in groups.

3. To evaluate and recommend for purchase, continuation or cessation of serial subscriptions based on users' needs; to participate generally in collection development; to make certain the reference collection is viable especially updating the areas of C, D, E, F, G-GT, H, HM-HX (except HV criminal justice); J (History, Geography, Sociology, Political Science, Anthropology, Archaeology, Women's Studies).

4. To cooperate in the task of identifying and referring users to other library collections in the area, and remain aware of research holdings at other university libraries in subject disciplines as assigned.

5. To communicate the attributes of the library's services and collections through correspondence when necessary.

6. To oversee library science graduate students serving as interns in the unit, or students involved in practica, or students who are assigned to observe in reference desk activity.

7. To participate in recording statistics to measure reference desk activity.

8. To interface with patrons in planning strategy for conducting online computer search generally; to conduct online searches, and to provide counsel and advice to the coordinator for CIS overall in the structure of the service e.g. publicity, advising on pricing, policies, etc.

9. To provide counsel and advice to the Coordinator of Reference.

10. To execute the duties of the Coordinator of Reference in this individual's absence, according to the chain of command.

11. To attempt to maintain horizontal compatability among the staff which includes open communication and organizational functions and relationships.

12. To continue an informal liaison with the departments of History, Geography, Political Science, Sociology, and the Women's Studies Certificate Program or as assigned by the Coordinator of Reference.

13. To chair the Reference Unit Exhibits Committee and to schedule, plan, prepare and publicize library exhibits for the display cases on the first floor of the Library.

STANDARDS OF PERFORMANCE:

Continually striving to improve library systems and/or services, being creative and innovative on the job, and working within and assisting in the formulation of policies and procedures for the successful operation of the University Libraries.

Maintaining a current knowledge of developments in library science or related field(s), and in the appropriate areas of specialization.

Reflecting and implementing professionalism as described, for example, in various segments of Library Education and Manpower: A Statement of Policy Adopted by the Council of the American Library Association, June 30, 1970 (reprinted in Advances in Librarianship, vol. V, 1975).

Contributions made towards the central mission of the University Libraries namely to procure, organize and/or disburse the materials and services that are vital to the support of both ongoing and future programs of the University.

Establishing mutually agreeable goals to be achieved with the Director of Libraries, evaluating periodically the progress made towards such objectives, and ascertaining the causes of problems that result from the implementation of the same.

To ensure that the activities of Reference Services are carried out in accordance with the mission and policies of the University Libraries.

UNIVERSITY OF MICHIGAN LIBRARY

POSITION DESCRIPTION QUESTIONNAIRE

Professional and Administrative Positions

Position Data

Name [redacted]

Current Job Classification Title Supervisor (P & A 04)

Division

Unit Rare Books and Special Collections Section

Work Address 711 Hatcher Library Work Phone [redacted]

Immediate Supervisor (person to whom you report) [redacted]

Supervisor's Title Acting Head, Dept. of Rare Books and Special Collections Supervisor's Phone [redacted]

Introduction

The purpose of this study is to obtain accurate and descriptive information about the job duties currently being performed by Library P & A staff members and to identify the levels of skills, ability, and experience necessary to perform these responsibilities at the entry level.

The information obtained will be used to update classification descriptions and to determine if any Library P & A positions are inappropriately classified within the University system. This questionnaire will not be used to evaluate performance.

Instructions

1. Please look over the entire questionnaire before you begin. Each question should be answered completely and accurately. If a question is not applicable, please write "N/A".
2. In filling out the questionnaire, please print legibly in black ink or type.
3. If you have any problems in filling out the questionnaire, please contact Lucy Cohen, Administrative Assistant for Personnel Services, Library Personnel Office, 764-2546.
4. If you wish to make additional comments regarding your position, please use page 10 of this questionnaire. Please feel free to attach any other information you feel would be useful in describing your position.
5. Please complete the questionnaire and return it to your immediate supervisor. Your supervisor will review the questionnaire and add any comments or clarifications in the Supervisor's Comments Section. Completed questionnaires should be returned to the Library Personnel Office by March 30, 1984.

Duties (In Order of Importance)*	% of Time Applied Over a Year
Provides reference service to patrons in the reading room and over the telephone; supervises the reading room	10%
Researches and writes selected reference letters, particularly those involving photoduplication requests	5%
Pages books for patrons in the reading room	5%
Handles and researches all interlibrary loan requests for Rare Book Room, Labadie, and pre-1800 Graduate Library books (approx. 30/month) except for making lending decisions in questionable cases; prepares books for loan; supervises filling of photoduplication orders	4%
Supervises the Dept.'s photoduplication services: advises patrons as to the availability and cost of various services; interprets the Dept.'s photoduplication policies to patrons (e.g., copyright issues, limiting copying from fragile items); for a wide variety of rare and fragile materials, determines the extent of photoduplication possible; supervises clerical staff in the filling of Xerox, photo, microfilm, and special orders; supervises photographic sessions scheduled on the premises or in professional studios by outside photographers	4%
Prepares rare book exhibitions as assigned (usually solely responsible for 1 exhibition per year and assists with others)	7%
Supervises the installation of rare book exhibitions; sends publicity to local news media; makes special arrangements (e.g., insurance, condition statements, transportation, special mounting and packing arrangements) for items borrowed for exhibition or lent for exhibition elsewhere	4%
Assists in making arrangements for, and participates in, various Departmental tours, social functions, and class sessions using rare materials; gives tours of the Dept. and of its special collections (particularly the papyrus collection) as necessary (i.e. in absence of professional staff)	3%

[continued on attached sheet]

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*Note: It seems meaningless to rank duties by "importance"; rather, duties have been arranged in related groupings.

THE PENNSYLVANIA STATE UNIVERSITY
THE UNIVERSITY LIBRARIES
UNIVERSITY PARK, PENNSYLVANIA 16802

Attachment to Quick-Spec Survey on Exhibits
February 12, 1985

EXHIBITS COORDINATOR

Graduate Assistantship - Half-Time, Grade 6

Under the general direction of the Arts Librarian, the Coordinator:

1. Initiates, organizes, schedules, publicizes and hangs or arranges exhibits in various art media at galleries and display areas in Pattee Library.

2. Assists other library personnel in preparation of departmental exhibits.

3. Performs other duties as assigned.

YALE UNIVERSITY

Dept. #265
Gen. #

Curator (minimum classification: Librarian II) MP-4
Arts of the Book Collection

Under the general guidance of the Associate Librarian for Public Services is responsible for maintaining the Arts of the Book Collection and providing reference assistance to its users. Prepares exhibitions of library materials for the public display cases of the Library.

1. Develops and organizes the collections of lithographs, engravings, prints, typographic displays and associated bibliographic materials. Provides for their arrangement, control and reference use in the Arts of the Book Room.

2. Serves on the Library Exhibitions Committee that selects and schedules exhibitions. Prepares exhibitions of graphic arts, manuscript and bibliographic materials. Plans, collects, arranges, mounts, hangs and provides explanatory notes for the display cases of the Sterling Memorial and Cross Campus Libraries. Occasionally assists curators or other specialists in the preparation of exhibitions in these cases.

3. Oversees the use of the Library's printing presses and associated fonts of type, collections of type ornaments and equipment.

4. Supervises a small staff in the use of the press, type and ornaments for the preparation of signs for exhibitions and for other Library needs.

5. Provides reference assistance to graphic arts research students and to college student printers.

6. Provides for the preservation of graphic arts materials by various means such as mounting, matting, storage in Solander boxes, special binding, etc.

7. Responsible for security of the collection.

Qualifications:

1. Graduate Library Science degree, or equivalent qualifications.

2. Knowledge of the mechanics of printing and of the art of fine printing and typographic design.

3. Knowledge of graphic techniques such as engraving, etching, lithography, mezzotint, silk screening, etc.

4. Knowledge of the history of book manufacture, of printing, binding and illustrating.

5. Experience in the preparation of exhibits.

BROWN UNIVERSITY

APPLICATION TO EXHIBIT IN THE BROWN UNIVERSITY LIBRARY

I. APPLICANT

Name of Exhibitor:

Title/University Status, Class:

Department:

Campus Address:

Telephone Extension:

Other Address:

Other Telephone Number:

II. PROPOSED EXHIBIT

Title:

Location Requested: Rockefeller lobby____; John Hay____; Sciences____.

Inclusive Dates Requested:

Number of Exhibit Cases Requested:

III. REGULATIONS

1. The applicant is responsible for mounting and dismounting the exhibit.
2. The applicant shall provide at least one poster(mounted on a rigid backing) that contains the title of the exhibit. This poster is to be placed in the area of the exhibit. (In the Rockefeller lobby such posters must either rest on top of an exhibit case, leaning against the wall, or be suspended from a wire attached to a moulding hook: under no circumstances may anything be affixed to the wall.)
3. Exhibit materials are to be displayed only in the glass cases provided by the library.
4. The library will provide no labor, equipment, or supplies.
5. The library and/or Brown University assume no responsibility for damage to or loss of the materials exhibited.
6. The applicant agrees to remove the exhibit promptly at the close of the exhibit period.

I assume full responsibility for this exhibit and agree to abide by the above regulations.

Date.................. Signature ....

* * *

IV. CONFIRMATION

Location: Inclusive Dates: No. of Cases:

Period in which the cases will be available for mounting the exhibit:

Period in which the exhibit is to be dismounted:

Application Approved by .... Date ....

For the Exhibits Committee

NOTICE OF FORTHCOMING OFFICIAL EXHIBIT IN THE HAY OR SCIENCES LIBRARY

Location of Exhibit:

Title of Exhibit:

Inclusive Dates:

Name of Person in Charge of Exhibit:

Extension Number:

Please complete this form and give it to a member of the Exhibits Committee.

Note that by "Official Exhibit" is meant one prepared by the library staff, using library materials, for the purpose of illustrating the varied resources in the Brown University library system. For such exhibits prior approval by the Exhibits Committee is not required.

All other exhibits, however, require such approval. For these a copy of the "Application to Exhibit in the Brown University Library" should be submitted to the committee.

It is strongly urged that an advertisement for an exhibit be submitted to the George Street Journal.

* *

Notice received by:

Date:

UC IRVINE LIBRARY
EXHIBIT SUGGESTION/REQUEST

ORGANIZATION ______________________________

CONTACT PERSON ______________________________
TELEPHONE NUMBER ______________________________
ADDRESS ______________________________

LIBRARY RESOURCE PERSON(S) ______________________________

EXHIBIT TITLE/THEME ______________________________

IS THIS EXHIBIT IN CONJUNCTION WITH A CAMPUS EVENT?
EVENT ______________________________
SPONSORING ORGANIZATION ______________________________
DATE(S) OF EVENT ______________________________

PURPOSE OF EXHIBIT:

PREFERRED DATE(S) FOR EXHIBIT ______________________________
ALTERNATIVE DATE(S) ______________________________

LIST REPRESENTATIVE BOOK TITLES AND OTHER MATERIALS TO BE INCLUDED IN EXHIBIT:

SIGNATURE ______________________________ DATE

Return to Mary Van Orsdol, Reference Department, Main Library, UCI

****

date received ______________________________ by ________
date discussed ______________________________
date contact person notified of decision ______________________________ by ________

THE UNIVERSITY OF CONNECTICUT LIBRARY
STORRS

GUIDELINES FOR USE OF LIBRARY EXHIBITION SPACE

Insofar as space and schedule permit, the University Library encourages use its exhibition space for both individuals and organizations. The following general guidelines are those used in determining use of space.

1. Persons or organizations requesting exhibition space should do so using application form provided. This form should be completed and left with the Receptionist in the Library Administrative Offices, Plaza Level, between the hours of 8:30 AM and 4:30 PM. It may also be mailed to the University of Connecticut Library, U-5A, Storrs.

2. Application for space should be made well in advance of the proposed exhibit period. Since exhibition space tends to fill up rapidly, applications receiv less than nine months before the proposed exhibition are not likely to be approved.

3. Exhibitions are normally scheduled for periods of 6-8 weeks.

4. Installation of exhibitions generally takes place on a Sunday, before the Library opens for public use, and generally end on a Friday.

5. There are several exhibition areas in the Library - each suited to a certain kind of exhibition. The Library will decide, based on the information provided on the application form, which area is most appropriate to be used for a particular exhibition.

6. All applications for exhibition space are reviewed by the Library Exhibitions Committee as to appropriateness, interest and quality, and the Committee retains the right to either approve or reject applications for exhibition space.

7. If slides, pictures or other materials are available which show the objects proposed for an exhibition, it will be useful to have these. They may be left with the Receptionist in the Library Administrative Office and will be returned with a decision as to whether or not exhibition space is available.

If you have questions about the Library's exhibition policies and procedures and would prefer to discuss an exhibition before completing an application, please call David Kapp, Assistant University Librarian for Public Services, 486-2219.

8. When an application for exhibition space is approved, it is expected that the individual or organization involved will provide the following:

   a. All written materials (copy only) needed to describe the exhibition for purposes of labeling, general explanation, and publicity.

   b. All items to be displayed must be in the hands of the Library no less than two weeks before the exhibition is to be mounted.

   c. An individual who will act as liaison with the Library for purposes of mounting, demounting, assistance with publicity and other related tasks.

David Kapp
March 1982

60

THE UNIVERSITY OF CONNECTICUT LIBRARY
STORRS

DATE ______________________

APPLICATION FOR EXHIBITION SPACE

NAME ______________________

ADDRESS ______________________

PHONE ______________________ (list best time to call)

If exhibition space is being requested on behalf of an organization, please provide the name of the organization: ______________________.

Dates for which you wish to reserve space: 1st choice ______________________.
2nd choice ______________________.

Are you able to assist in covering any costs associated with the exhibition?
Yes ________ No ________

If "Yes", what amount of money is available to cover costs? ______________________.

Are you available to assist in mounting and demounting the exhibition?
Yes ________ No ________

Will you provide any required publicity for this exhibition? Yes ________
No ________

Name of the person who will act as liaison with the Library in preparation for this exhibition (if different from the above):

Name ______________________

Address ______________________

Phone ______________________ (list best time to call)

Please use the reverse side of this sheet to describe the purpose and nature of the exhibition for which you are requesting space.

I have read the information provided to me concerning guidelines for library exhibitions and will comply with them if exhibition space is provided.

Signature ______________________

Representing ______________________

LIBRARY USE - DO NOT WRITE IN THIS SPACE

1. Exhibition Space Reserved For: ______________________
2. Exhibition Space Unavailable: ______________________
3. Location: ______________________

PURPOSE OF THE PROPOSED EXHIBITION

NATURE OF THE PROPOSED EXHIBITION. Please provide as much detailed information as possible as to the kind of objects proposed for display e.g., the number of objects, their size, any special requirements for display and security, names of artists (if any), whether objects are mounted, matted, framed and any other information which will help in determining how to deal with the exhibition you are suggesting. Please use additional sheets if necessary. Thank you.

If you have pictures, slides or samples of the items you propose to exhibit, it will be helpful to have these. Please provide these with your application for exhibit space. They will be returned to you.

If applicable and available, please provide a vita indicating your training and exhibition experience.

THE NEWBERRY LIBRARY

EXHIBIT PROPOSAL

Date ______________

Title of proposed exhibit ____

Name of individual proposing exhibit ______________________________________

Statement of theme and scope of exhibit:

State why you believe this exhibit is appropriate for the Newberry Library and indicate relevant Newberry Library subject area/collection:

______ Ayer Coll.
______ Greenlee Coll.
______ Graff Coll.
______ Wing Coll.
______ Midwest manuscripts
______ Dance
______ Art history
______ Science
______ American history
______ American literature
______ Family/local history
______ English history
______ English literature
______ European history
______ European literature
______ Music
______ Maps/Cartography
______ (Other) ______________

Length of exhibit (maximum three months) ________________________________

Materials for exhibit (Please list specific titles on a separate sheet)

______ Number of books
______ Number of artifacts
______ Number of manuscripts
______ Number of maps
______ Number of drawings, photographs, paintings
______ Number of items to be borrowed from other institutions
______ Number of framed items which will be hung
______ Number of unframed items which will be hung

069-12-31

TOTAL number and size of cases needed (See Exhibit Information Sheet for measurements of gallery and cases.) ____________________

____

TOTAL number and size of hanging frames needed ____________________

____

Will you have any slides or sound recordings in conjunction with the exhibit?

____

____

Have materials for the exhibit been catalogued by the Library? ____________________

Preferred dates for exhibit ____________________

Date exhibit would be installed ____________________ dismantled ____________________

Dates borrowed items would arrive at Newberry/be returned to their institution

____

What events, lectures, receptions will there be in conjunction with the exhibit?

____

____

Are there related conferences or conventions being held in the city? Please specify.

____

____

Will catalog for proposed exhibit be printed, typed, offset or other? ____________________

____

Name of curator for exhibit ____________________

Curator's current place of employment and title ____________________

____

____

(If non-Newberry staff member, name of Newberry liason) ____________________

Other exhibits mounted by curator ____________________

____

____

Curator's publications, including catalogs of past exhibits ____________________

____

____

How will outside funding be sought for this exhibit? ____________________

Name of agency/donor: ____________________

____

FOR EXHIBITS COMMITTEE USE ONLY

Exhibit proposal approved ________
Exhibit proposal rejected ________
Additional information needed before decision can be reached ________
Comments: ________________________________

069-12-31

65

UNIVERSITY OF PITTSBURGH
HILLMAN LIBRARY

Application for Assignment of Exhibit Space in the Hillman Library

1. Applicant: ______________________________
University department, organization, etc.

Address: ______________________________ Telephone: ______________

If an outside organization, what University department is sponsoring the exhibit?

____

2. Subject or theme of exhibit: ______________________________

____

3. Brief description of exhibit and contents, including reason for exhibit and materials to be used:

____

____

____

____

____

____

4. Number of exhibit cases needed: ______________

5. Other exhibit facilities such as wall space or floor space needed: ______________

____

6. Date requested for exhibit to begin: ______________________________

7. Period of time requested for exhibit to remain: ______________________________

8. Person responsible for placing and maintaining exhibit:

Name: ______________________________ Title: ______________________________

Address: ______________________________

Telephone: ______________________

66

(over)

9. Who will be responsible for costs incurred?

Name: ____

Person Organization

University account number: ____________________

10. Will insurance be necessary? ☐ Yes ☐ No

If yes, who will pay for insurance? ____________________________

Requestor's signature: ____________________________ Date: ____________

Return completed form to Exhibits Committee
G-23 Hillman Library

NOTE: Persons placing exhibits in the cases should consider the perishable nature of the materials being exhibited. Due to the electric lighting, there is extreme heat build-up as well as the possibility of fading of the materials. Materials hung on walls in the lobbies and other public areas are vulnerable to mutilation.

The University Libraries will not be responsible for loss or damage to materials placed on exhibit.

. . . .

FOR USE OF LIBRARY EXHIBIT COMMITTEE

Date received: ____________________ Date reviewed: ____________

Decision: ____

____

____

Signature: ____________________________

Date requestor notified of decision: ____________________

Revised
8/18/82

TULANE

LIBRARY EXHIBIT APPLICATION

Date ____________________

TO: Chairman, Library Exhibits Committee
Howard-Tilton Memorial Library
Tulane University
New Orleans, Louisiana 70118

FROM:

On behalf of: ____
(name of academic department, school, etc.)

I wish to request use of the following facilities under the jurisdiction of the Library Exhibits Committee:

Lobby, Latin American Library
Lobby, Humanities-Fine Arts Division
Reading Room, Special Collections Division
Jacob Aron Room, Special Collections Division
Other (specify) ______________________

Description of exhibit ____

____

Preferred dates: ______________________ (first choice) ______________________ (second choice)

Library equipment needed (number of cases, number of tables, etc.) ______________________

____

Other equipment to be used (if any) ______________________

I understand that the procurement of furniture and equipment not available in the Library is the responsibility of the department which I represent. I (___do) (___ do not) have signature authority for the expenditure of funds on behalf of this department. If negative, expenditures will be approved by:

____
(name) (position) (campus address and phone)

I (___will) (___will not) be personally responsible for the installation and removal of the exhibit described above. If negative, the person responsible for the work will be:

____
(name) (position) (campus address and phone)

I have read the Library Policy on Exhibits (attached) and acknowledge by my signature below that I accept the conditions and responsibilities stated in the policy.

____
(signature)

______________________ ______________________
(address) (phone)

BEST COPY AVAILABLE

DISPLAY PRODUCTION PROCEDURE

Doing displays is like publishing a magazine or monthly research article. You have to think and plan months ahead of time. And you will often find yourself scheduling displays a year in advance. At the point where you are ready to assemble one display, even before it is in the cases, you are thinking about and planning the next. The research begins and should be developed around materials held in Special Collections, although other library materials may certainly be used as supplements.

You will probably want to maintain a file of ideas for displays, or individual files for displays you definitely want to do, so you can collect information, references, etc., over a period of time.

Define your theme as soon as possible and determine the limitations. Most general topics are too broad. Remember, there are basically 4 - 6 cases that hold only 5 - 8 books each on the average (except the large upright, and even it doesn't hold many more if they are open).

Once the topic is narrowed down to something containable, then thought must be given to subtopics, i.e. one for each case. They might be self-contained, case-by-case, or a narrative progression through all 4 cases might be developed. Even so, because of the imposed barriers of the physical case, there is not an unrestricted flow. Therefore, it is best to build in a pause or let the gap from case to case provide a point of transition.

Sometimes the theme of a display will be determined by a request, title of a book/article, new acquisition or existing collection. Depending on which, the necessary research may be at hand or non-existent, i.e. you may have a ready-made guide to a display or collection elsewhere, or may have to initiate basic research. There are several possible approaches: 1. Check a bibliography against what is held in Spec Coll; if there are enough books here, the bibliography can be a guide. 2. Books on particular subjects will have bibliographies, lists of authors illustrators, or specific chapters on your chosen topic that can serve as guides, i.e. Children's Illustrated Books may have a single chapter on 19th C. or Victorian illustrators of children's books. Check the catalog to see if Spec Coll has representative books for each artist. If so, you have a display, and can use information from that chapter for your annotations.

Once the theme is selected and narrowed down, make a list of call numbers of those books in the catalog that seem appropriate, pull the books and analyze them as to size and format, condition, visual impact (consider covers, title pages, etc.) and illustrations. Some books will not fit in a case physically, will not stay open (even with help), have too many purple stamps, are falling apart or are visually "dead."

After the initial books have been pulled they need to be sorted according to subtopic and appropriate numbers of books for each case (ave. 5 - 8). Some may need to be added or have to be deleted at time of final arrangement in cases.

In most situations, unless a title page is shown, or several editions of one title is shown (then show pertinent data), a bibliographic description should be done as annotation for each book.

Descriptive annotations will also be done. These are narrative or descriptive prose and give pertinent information about the theme of the exhibit, i.e. biographical notes on authors, illustrators or subjects of books; historical perspective or little-known facts, etc. These might also be combined with each book having its own description. (See 18th C. exhibit) And they may be produced in the form of a catalog. Nevertheless, the cases should not be without some identifications. Displays are designed to promote materials/books, etc. in a special area or collection. But they should not be used just to show "pretty books" although for bindings or new acquisitions, that might be legitimate. The most important purpose should be to educate and inform. To tell and show people something they don't already

You may have to occasionally state the obvous but don't feel compelled to explain every fact or detail. Sometimes the annotations may be comprised of appropriate quotes from the material itself or from the subject reference books.

Annotations may be produced in any variety of ways: typed, calligraphy, etc. The easiest and fastest is to type them in block style with spaces between each paragraph. Remember, the first consideration is readibility.

Trim and mount the annotations on colored construction (or other) paper, with wide margin at bottom; color coordinated with background cloth and/or books. Background cloth in cases should be changed with each display to signal new materials on view.

Props and bookstands should be used as appropriate but enough to add visual "texture" to display. (Books get lost if all are laying flat.) Props/annotation holders, etc. can be devised according to need.

Do not overcrowd cases; eliminate something first. Simplicity and taste are vital and the keys to effective presentation of materials.

A poster to accompany the exhibit is usually advisable but not always necessary. It can be any size and style. But it is better to not do it at all than to put up one that is poorly done and therefore ineffective and counter-productive to the display. Press-on letters, transfer type, lettering "kits" and stencils will aid in poster production. The purpose of a poster is to draw attention to the display and announce its theme. Additionally, announcements can be put in Sound-Off and the green sheet (University Bulletin).

Check with the Dept. of Industrial Technology for any special printing needs (see 18th C.) but verify ahead that money will be available.

Props and decorations may be borrowed from the theatre props dept. or costume accessories. Keep annotations and small items in document boxes alphabetically by subject; posters and large materials separately, alphabetically by subject, and research info, special notes, etc., in vertical file.

The following is intended to be as comprehensive a list as possible of the various steps to be taken in preparing and presenting a library exhibition. No two exhibits are exactly the same, and not all steps listed in this checklist will apply to every exhibition. The checklist can be used as a device to remind the exhibit coordinator of the various steps which may be required and the matters which need, in all cases, to at least be considered.

SELECTION OF EXHIBITS

This responsibility belongs to the Committee as a whole. Potential exhibits come to our attention from a variety of sources. In every case, the appropriate application form (see attached) should be completed and submitted to the Chairperson of the Committee. It is the Chairperson's responsibility to bring the applications, along with any supporting information available, to the attention of the Committee for its consideration and approval/disapproval.

NOTIFICATION OF COMMITTEE DECISION

Once the Committee has decided either to approve or disapprove an exhibit, it is the Chairperson's responsibility to notify the potential exhibiton of the Committee's decision in writing.

_____ Write a letter to potential exhibitor

_____ Disapproval. Send regrets.

_____ Approval. Letter should include the following information, or as much as is available at time letter is written:

1. Official and inclusive dates of the exhibit.
2. Date and time established for mounting the exhibit.
3. Date and time established for demounting exhibit.
4. Location of space to be used.
5. Description and dimensions of space to be used.
6. Name of the person who will coordinate the exhibit.
7. Date by which we expect objects to be shown delivered/sent to the Library.
8. Description of any written material we will expect the exhibitor to provide, e.g. copy for press release, biographical information, general information to be used in plastic holders, copy for labels, complete list of objects to be included in the exhibit.
9. Description of any other requirements we may have for the exhibitor, e.g. kind of framing, matting.
10. Clarify any expenses we expect the exhibitor to cover or assist in covering, e.g. reception, poster.

PUBLICITY - POSTER

When the budget permits and when the exhibition merits it, the Library will attempt to provide a poster announcing the exhibit. Permission to produce a poster must be gotten in advance from the Assistant University Librarian for Public Services who oversees the library's public relations printing expenses. Once approval is gotten, these steps should be followed.

_____ Write copy. Include dates of exhibition, name of exhibition, br description of exhibit (if required) - limit to minimum number c words, location of exhibit - usually "The University of Connecti Library, Storrs" will be sufficient. It may sometimes be usefu' include information about any special events planned in connect: with the exhibit, e.g. a seminar. Include description, date, ti location. Do not include information about a reception unless t general public is invited.

_____ Decide if a photograph will be included on the poster. Use of a photograph increases the cost of the poster; consider whether at [illegible]ive design work from University Publications will be sufficient.

_____ If a photograph is to be used, supply an 8 x 10 black & white print Get from exhibitor if available. If not, take object to be photographed to University Photo Lab and give order to Julie (receptionist) or Bill Breadheft (Head). Charge to Library standing order. Photo Lab needs about 2 weeks lead time under normal conditions.

_____ Notify DLK that photo has been ordered - for budget purposes.

_____ If no photograph is to be used, provide some general ideas as to what will take its place.

_____ Get transfer voucher from Lois Brandt for University Publications to have poster made. Information needed: Number of posters (usually 100 is adequate), date required (two weeks before opening of exhibit) name of exhibit.

_____ Review plans with DLK.

_____ Take copy - neatly typed and in order desired, photograph, transfer voucher to University Publications. Talk to Ray Buck about requirments. University Publications needs at least one month's lead time preferably six weeks before date poster is required. At busy times of the year, (August/September, January/February) may need even more lead time. DLK will deal with this if coordinator prefers.

_____ When poster design complete, review design, proofread and approve production at University Publications.

_____ Watch the calendar, if nothing seems to be happening, call University Publications (4516) of Central Duplicating (2022).

_____ Occasionally, when schedules get tight, it may be necessary to go get the poster from Central Duplicating rather than wait for it to arrive in the mail. Lois Brandt can usually arrange for Bob Fall to do this on an emergency basis.

_____ Distribute posters. Send 6 to LOIS for posting on library bulleten boards. Administrative Office usually has a student who will post others on campus. Administrative Office will also arrange to have posters mailed out in mailing tubes. Talk to Lois Brandt, provide her with addresses to which they are to be sent. Give her a week lead time.

PUBLICITY - PRESS RELEASE

Generally, the Library takes care of preparing and mailing its own press releases rather than working through the Office of Public Information. Press releases should generally be complete about a month before the show is mounted.

_____ Get press release copy from exhibitor.

_____ Edit copy. Make sure that pertinent information as to times, locations, dates, special events, library hours, "free", is included.

_____ Give to DLK for final typing in Administrative Office, note number of copies required.

_____ Review mailing list in Administrative Office and select places to which the information should be sent. Think of any special campus departments which should get a press release because of potential interest.

_____ Get list of any special mailing addresses to which the exhibitor would also like the information sent.

_____ Give Lois Brandt the total list of addresses to which information is to be sent. Give her at least one week's lead time.

_____ Watch for information to appear in newspapers, clip notices and send to DLK who keeps a file.

PUBLICITY - MISCELLANEOUS

_____ Send notices to University Chronicle - Calendar and to CDC Activities Column separately from press release about exhibit dates and any special events.

SPECIAL EVENTS

_____ Talk to exhibitor about presenting a slide/lecture or other public presentation if this appears to be an event that would attract a general audience.

_____ Book the room to be used - usually the Seminar Room - set time, date.

_____ Consider other special activities, e.g. films.

_____ Talk to DLK if money required.

_____ Book the room to be used - setting time, date (overbook the room by ½ hour on each end of the time you actually expect to be using it). Booking of Seminar Room is through the Administrative Office; booking of Video Theatre is through Marian Rollin.

_____ Notify Marian Rollin in writing of any assistance/equipment needed for audio/visual purposes.

_____ Plan to introduce your speaker of film.

_____ Decide if you plan to have food; you'll probably have to prepare it yourself and clean up, so avoid it if you can. If you want to do something, check with DLK about costs involved.

_____ Contact Dennis Thornton about any need to move furniture.

RECEPTIONS

A reception for an artist or other guest exhibitor may be provided in unusual cases. We do not have a budget for this kind of activity and so have generally not provided receptions. When we can associate a library exhibit with another compus organization or activity, we generally try to get that organization to support the cost of a reception.

_____ Decide whether or not a reception is appropriate or "needed".

_____ Discuss funding with DLK if one is desired.

_____ Book the staff lounge.

_____ Ask Dennis Thornton for any assistance needed in moving furniture.

_____ Try to get somebody else to take care of all other arrangements and facilitate as needed.

EXHIBIT INFORMATION & LABELS

Every exhibit should be as fully "explained" as needed. In most cases, the exhibitor should be the person who will provide the information.

_____ Get information required for the plastic holders located in exhibit on spaces.

_____ Get information required to label any objects requiring label.

_____ Edit copy and give to DLK - no later than one week before exhibit is to be installed. If extensive typing is required, provide addition to lead time.

_____ If any items are available for purchase, this information can be noted on the labels for items. We do not list prices on items, but simply indicate that it can be purchased. A price list can be completed and left at the Exit Control Desk. This information should be given to DLK with a week's lead time for typing, etc.

INSURANCE

All objects provided for exhibition in the library must be insured.

_____ Get the following information from the exhibitor: (1) Brief description of the object, insurance value, name and address of owner.

_____ Provide this information to Lois Brandt as soon as the objects are in the possession of the Library. Also provide information as to when the insurance can cease - usually about one week after the exhibit has been demounted. If objects are to be transported by the Library, insurance should be secured before they are moved.

UNPACKING & REPACKING

If objects are received by mail or otherwise delivered, they should be carefully inspected to make sure that everything expected is present and that all items are in good condition.

_____ Check to see that all items expected are received and that all are in good condition. Check against list provided by exhibitor as to what has been sent.

_____ Note anything amiss - damage, missing items, etc. and report immediately to the exhibitor.

_____ Store items in a secure location until exhibition is mounted. Dick Schimmelpfeng can usually assist by housing them in Special Collection storage area. Make sure he knows what you are placing there and that things are located where he wants them.

_____ Repack items carefully if required.

_____ Make arrangements for shipping/delivering back to exhibitor. Bob Fall can assist. Make sure items are insured if mailed.

_____ Anything requiring unusal shipping expense should be cleared in advance with DLK.

MOUNTING THE EXHIBIT

Before the actual mounting of the exhibit, you will need to have a relatively specific idea of what you are going to put where and how items will be at tached or otherwise mounted. Exhibits generally go up on Sunday morning which means that everything you need must be ready to go by the preceeding Friday.

_____ Talk to the exhibitor about the way things will be mounted and placed in the exhibition space. Reach a general understanding so that you will know what equipment, tools, etc. are required.

_____ Check to see that everything you need is on hand in Special Collections.

_____ If it is necessary to purchase any equipment, contact DLK.

_____ Make arrangements to get into the library early Sunday morning - see DLK.

_____ Make an appointment with the exhibitor to meet at a specific location and time if they intend to assist in mounting the exhibit.

_____ Ask one other person to assist you if desired, it will usually require another person to move glass shelves and help to get the exhibit up in good time. DLK and Dick Schimmelpfeng are usually willing to assist as needed.

_____ Key to exhibit cases is located in Special Collections.

_____ Check with the coordinator of the previous exhibit to make sure that it will be removed by the time you want to start installing your exhibit.

_____ Do it!

_____ When finished, make sure that all unused equipment, tools, keys are replaced in proper locations.

COMMENT & EVALUATION

_____ Make sure that the notebook provided for comments is ready to receive comments on the exhibit. Remove comments about previous exhibits and give to DLK.

_____ While exhibition is in place, make an appointment for Photo Lab staff to come take some color slides of the installation. Notify DLK for budget.

_____ When exhibit is finished, complete the evaluation form and give to DLK.

THE NEWBERRY LIBRARY

EXHIBIT CHECKLIST

Please note that it is the responsibility of the Curator of an exhibit to contact The Newberry Library staff member listed under each procedure in the Exhibit Checklist.

	Contact	Projected Due Date	Date Completed
At least one year in advance			
Submit Exhibit Proposal	Mary Wyly	________	________
Four months prior to opening			
Meet to review all items to be exhibited with Curator of Special Collections and Conservation Librarian	Bonnie Jo Cullison/ Jean Donaldson	________	________
Monetary evaluation of items to be exhibited for insurance purposes	Appropriate Curator	________	________
Arrange specific arrival, departure times, and insurance for borrowed items.	Dick West	________	________
Coordinate with Development Office any special lectures, receptions or events to be held in conjunction with exhibit (Development Office will make necessary room and refreshment arrangements)	June Thames	________	________
Three months prior to opening			
Finalize schedule for conservation work on exhibited items.	Mimi Lampert	________	________
Make a mock-up of how items will appear in display cases and which cases will be used. Document layout and distribute to Special Collections, Conservation, Security, and Curator of Exhibit.	Jean Donaldson/ Mimi Lampert	________	________

	Contact	Projected Due Date	Date Completed
Give preliminary draft of captions to Word Processing.	Mary Wyly	________	________
Review preliminary draft of captions with NL Editor for review of form only, not content.	Paul Gehl	________	________

* * * * * *

THE EXHIBITS COMMITTEE WILL MEET AT THIS POINT (THREE MONTHS PRIOR TO OPENING). IF THE ABOVE DEADLINES ARE NOT MET, THE LIBRARY RESERVES THE RIGHT AT THIS POINT TO CANCEL THE EXHIBIT

* * * * * *

Three months prior to opening

Review draft of catalogue.	Paul Gehl	________	________
Review design and production plans for catalogue.	Terry Sullivan	________	________
Draft press release and review with publicity liaison, who will assume responsibility for final draft.	Terry Sullivan	________	________

Two months prior to opening

Give final draft of captions to Word Processing.	Mary Wyly	________	________
Give captions to Conservation Lab for mounting.	Exhibits Officer	________	________
Make mock-up of poster desired and review plans for its production.	Terry Sullivan	________	________
Review any necessary lettering or signs.	Terry Sullivan	________	________
Draft copy for leaflet and arrange for its production	Terry Sullivan	________	________
Review design for invitation to opening.	Terry Sullivan	________	________

One month prior to opening

Arrange for plants or other decorative accessories.	Exhibits Officer	________	________

Two weeks prior to opening	Contact	Projected Due Date	Date Completed
Unpack borrowed items and review their condition.	Mimi Lampert/ Cathy Atwood	________	________
Report to borrowing institution immediately any damaged or missing items.	Mimi Lampert/ Cathy Atwood		
Store borrowed items in a safe place at the Library until exhibit is mounted.	Jean Donaldson	________	________
Work with Conservation Dept. in collecting exhibit supplies and mounting exhibit. Work is to be done ONLY during Conservation staff's regular hours.	Bonnie Jo Cullison	________	________
Arrange for security check of items in cases.	Dick West	________	________
At end of exhibit			
Dismantle exhibit	Bonnie Jo Cullison	________	________
Repack items carefully and arrange for shipping them back	Mimi Lampert	________	________

* * *

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EXHIBITION SCHEDULE

1983-1984

MAJOR EXHIBITIONS

FLORENCE NIGHTINGALE: 1820-1910: Nurse and Reformer.
(An exhibition of correspondence, books, photographs, engravings and memorabilia) September 1983-April 1984.

AMERICAN NURSING: Richness in Diversity.
(An exhibition of manuscripts, correspondence, books, photographs, printed items and memorabilia) September 1983 - April 1984

SIX PULITZER PLAYWRIGHTS: Tennessee Williams, Arthur Miller, Joseph Kramm, John Patrick, Paul Zindel and Sam Shepard.
(An exhibition of manuscripts, correspondence, books, printed items and photographs) October 1983-February 1984.

ROBERT FROST: American Poet.
(An exhibition of signed first editions, manuscripts, correspondence, photographs and printed items) Richards-Frost Room.
December 1983-

ABRAHAM LINCOLN, 1809-1865: An Exhibition Commemorating the 175th Anniversary of His Birth.
(An exhibition of manuscripts, correspondence, signed documents, photographs, books, engravings and printed items.)
February -April 1984.

SEAN O'CASEY REMEMBERED.
(An exhibition of books, photographs, correspondence, and printed items)
March-April 1984.

MAX ASCOLI & THE REPORTER.
(An exhibition of manuscripts, correspondence, and printed items, books, photographs, juvenilia and magazine cover proofs) Announcement postcard.
April 1984 -

ARTHUR FIEDLER, 1894-1979
(An exhibition of manuscript scores, correspondence, photographs, printed items and memorabilia) Arthur Fiedler Reading Room.
May 1984 -

SMALL EXHIBITIONS

ARRETS DU CONSEIL D'ETAT DU ROI.
(An exhibition of 18th century French pamphlets - Gift of Paul N. Rosenstein-Rodan) July - October 1983.

EVELYN WAUGH: Selected Items from the Alec Waugh Collection.
(An exhibition of signed first editions, manuscripts, correspondence, and printed items) July-September 1983.

OPERA SOURCES AT BOSTON UNIVERSITY.
(An exhibition of manuscript scores, copyist scores, correspondence, and photographs) August 1983 - April 1984.

A SELECTION OF BOOKS FROM THE ANDERSON POETRY COLLECTION.
August - December 1983.

FRED & ADELE ASTAIRE
(An exhibition of juvenilia, correspondence, photographs, printed items and clothing) September 1983.

GERMANY 1930 - 1938 THROUGH THE EYES OF SOCIAL CORRESPONDENT BELLA FROMM.
(An exhibition of manuscripts, correspondence, books, photographs and printed items) September - November 1983.

STEPHEN BIRMINGHAM
(An exhibition of manuscripts, correspondence, photographs and printed items) November 1983.

ABRAHAM S. BURACK 1908-1978: Selected Correspondence from the Files of *The Writer*. November 1983.

EUGENE O'NEILL,1888-1953: An Exhibition Commemorating the 30th Anniversary of His Death.
(An exhibition of first editions, correspondence, photographs and printed items) December 1983 - April 1984.

KING: Selected items from the Martin Luther King Jr. Collection.
(An exhibition of manuscripts, correspondence, photographs, books and printed items) January - March 1984.

BLACK AMERICAN AUTHORS: In Celebration of Black History Month.
(An exhibition of manuscripts, books, photographs and correspondence) February 1984.

STEPHANE GROUEFF
(An exhibition of books, manuscripts and printed items)
March 1984

ALEXANDFR BRAILOWSKY
(An exhibition of correspondence, photographs, and printed items)
April 1984 -

SMALL EXHIBITIONS- continued

IN MEMORY OF PAULA WYMAN: A Hand-crafted Silver Plate by Paula Wyman.
Displayed on the anniversary of her death.
February 1984.

HOWARD THURMAN
(An exhibition of manuscripts, correspondence, books, printed items, tapes, photographs & memorabilia) April 1984.

BOSWELL'S LIFE OF SAMUEL JOHNSON (Gift of the Friends of the Libraries)
April 1984.

HARRY S. TRUMAN: A CENTENNIAL REMEMBRANCE
(An exhibition of correspondence, books, photographs and printed items)
May 1984 -

JOHN R. SILBER: Recent Writings.
(An exhibition of photographs and printed items) May 1984 -

ANSEL ADAMS: American Artist
(An exhibition of The Museum Set Edition of Photographs. Gift of Louis J. Fox to the Boston University School of Law). June 1984.

CARRY-OVER EXHIBITIONS FROM 1982-1983.

SELECTED COLONIAL MANUSCRIPTS FROM THE MARK AND LLORA BORTMAN COLLECTION AND THE PAUL C. RICHARDS COLLECTION.
(An exhibition of correspondence, documents, manuscripts and engravings)
March - August 1983.

DR. JOHN R. SILBER, PRESIDENT OF BOSTON UNIVERSITY: A Commencement Exhibition.
(An exhibition of photographs, published works and printed items)
May - July 1983.

DAN RATHER: Commencement Speaker, May 1983.
(An exhibition of correspondence, manuscripts, books, photographs, printed items and memorabilia) May--July 1983.

KATE SMITH: A Portrait of an Era.
(An exhibition of correspondence, recordings, photographs, scrapbooks, books, printed items and memorabilia) June-September 1983.

ANSEL ADAMS: AMERICAN ARTIST and PHOTOGRAPHS BY HAROLD FEINSTEIN:
Selections from Two Portfolios (Gift of Louis J. Fox to the Boston University School of Law) June - October 1983.

EXHIBITION SCHEDULE UNIVERSITY OF CONNECTICUT

Homer Babbidge Library

University of Connecticut

1984/1985

DATES	PLAZA NORTH	LEVEL 1	BASEMENT	PLAZA SOUTH/OT
9/4-10/12	Small Pleasures (bookplates) RS	Dolly Curtis* (fabric sculpture) CF	Nancy Reinke (prints) VO	Homer Babbidge Archives
10/15-11/21	Contemporary Glass DLK	Mary Narbutavicious (paintings)	TBA	Phi Kappa Phi (books)
11/26-1/10	David Mattoon (antique toys) VO	Lance Hidy* (graphic arts) DLK	Ann Wandell (painting) LS	David Mattoon (antique toys,
1/21 3/8	Reed/Sequenzia (jewelry) CF	Contemporary American Composers (photographs) DT	Jaime Ferrer (paintings) CF	TBA
3/16-4/27	Costumes/Textiles (UConn collection) VO	Perfect in Her Place (photograpns) VO	TBA	Les Petite Da de Mode (fashion manne LS (CPR)
4/29-5/14	Private Presses (books, etc.) EE	Lorenzo Homar (graphic arts) EE	Brazilian Folk Art (prints) DT	TBA
5/17-8/9	Children's Literature (Richard Scary drawings?) EE	TBA	TBA	TBA

BEST COPY AVAILABLE

DISPLAY CASE SCHEDULE 1984-1985

1984	July 1 - 15	N.E.H. Philosophy Institute "Summer Institute on Human Action:	KJ
	July 16- 31	Denis Diderot (d. July 30, 1784)	ES, Spec
	Aug. 1 - 15	" "	
	Aug. 16- 31	Introduction to University Libraries (services, facilities, etc.)	LJ
	Sep. 1 - 15	Dictionaries (100th anniv. of Oxford Eng. Dict.)	MM
	Sep. 16- 30	"	
	Oct. 1 - 15	MidAmerica Conference on Hispanic Literature	ES
	Oct. 16-31	" " " " "	
	Nov. 1 - 15	Legislative Process: how a bill becomes law	MB
	Nov. 16- 30	" "	
	Dec. 1 - 15	Library resources on human rights (Human Rights Day is Dec. 10)	KA, KJ
	Dec. 16- 31	" " " " "	
1985	Jan. 1 - 15	Tricentennial of births of Händel (SRM), Berkeley (ES), Bach (SRM), John Gay (SS); Bicentennial of birth of J.J. Audubon (RV)	
	Jan. 16- 31	" " " "	
	Feb. 1 - 15	Caldecott Medal Winners	KC
	Feb. 16- 28	" " "	
	Mar. 1 - 14	Great Plains Seminar on Dust Bowl	MD
	Mar. 15- 31	" " " " " "	
	Apr. 1 - 15	Fine printing/books as art objects	Spec
	Apr. 16- 30	Arbor Day	RV
	May 1 - 15	May 8, 1945 V.E. Day--40th anniv of end of WWII in Europe	DW
	May 16 - 31	" " " "	
	June 1 - 15	Alcoholics Anon. founded June 10, 1935/Display on alcohol info.	DB
	June 16- 30	" " "	

Note: **The above schedule applies to Love Library. Branch libraries and units such as Archives and Special Collections prepare their respective displays.**

UNIVERSITY OF NOTRE DAME
Inter-Office Communication

To: Distrubution Below

Date: September 13, 1984

From: D. E. Sparks, Chairman
Library Exhibits Committee

Subject: Exhibit Schedule, 1984-1985

The Committee met on September 10, 1984 at 3:00 p.m. in the Rare Book Room of the Memorial Library. Both Members were present. Mr. Havlik joined the Committee to develop some coordination with his exhibit program in the Engineering Library.

The attached list of exhibit suggestions was discussed. The discussion was inconclusive, shortened because of time. A tentative exhibit schedule was proposed; a copy of this tentative schedule is attached. A second meeting is suggested to review this schedule and to complete the planning work.

cc: R. C. Miller
L. Fuderer
R. J. Havlik
file (2)

SUGGESTIONS FOR EXHIBITS

1.	Samuel Johnson's dictionary. This is his bicentennial	D. Sparks
2.	Eighteenth Century English Literature, including Dr. Johnson. To support a symposium in May, 1985	T. Jemmility
3.	Faculty Book Collections.	R. Miller
4.	Templegate Press loan exhibit	R. Miller
5.	History of Universities	D. Sparks
6.	St. Thomas More	G. Wegemer
7.	Black History Week	F. Wright J. Kyles D. Sparks
8.	Sophomore Literaty Festival	Committee L. Fudderer
9.	Dr. McCormick' exhibit on microscopes	Dr. McCormick
10.	The Benedictine Rule, 15 Hundredeth anniversary	D. Sparks
11.	Irish Poetry and views of Ireland	Mr. Bullard R. Miller
12.	The Gorey Collection	S. Saavedra R. Miller
13.	American Humor and Herb True	R. Miller
14.	Victor Hugo centennial	L. Fudderer
15.	Notre Dame Men in Professional Football	j. Kyles

EXHIBIT SCHEDULE

1984-1985

East Concourse

Fall	Notre Dame Men in Professional Football	Kyles
Fall/Winter	[Theme in Black History] [Sophomore Literary Festival]	BCAC,Kyles,Spark SLF, Fuderer
Winter/Spring	Eighteenth Century English Literature and Samuel Johnson	Jemmility, Sparks
Summer		

West Concourse

Fall	Samuel Johnson's Dictionary	Sparks
Fall/Winter	St. Thomas More, Scholar	St.T.M. CLUB Wegener
Winter/Spring	The Benedictine Rule	Sparks
Summer		

Second Floor Lobby

Fall	Templegate Press & Catholic Publishing	Fuderer
Winter	Victor Hugo Centenial	Fuderer, Sparks
Spring		
Summer		

Rare Book Room

Fall	Selections from the Botany Collection of Edward L. Greene	(inplace)
Winter/Spring	The History of Universities	Sparks,Jordan
Summer		

UNIVERSITY OF ALBERTA

LOAN AGREEMENT

Exhibition ....

Borrower .... Phone ....

Address..

DESCRIPTION OF WORK

Author .... Title ....

Description ....

....

.... Insurable value ....

Credit line ... Bruce Peel Special Collections Library, U of A. ....
(Name of lender as it should appear on label and in catalogue)

Loan period ....

The borrower agrees to the following conditions:

- *materials must be insured against "all risks" from the time the material leaves the Library until it is returned*
- *materials must be exhibited according to acceptable conservation standards*
- *materials must be protected against mechanical, physical and/or environmental damage during shipping*

Other notes or specifications ....

....

....

Borrower ....

....

....

Lender: The Bruce Peel Special
Collections Library
B7 Rutherford South
University of Alberta
Edmonton, AB T6G 2J4

Signature .... Signature ....

Date .... Date ....

University of Guelph Library
Guelph, Ontario N1G 2W1
(519) 824-4120 (ext. 3413)

Agreement to Lend

Exhibition ______________________

Dates ______________________

Borrowing Institution Name ______________________

Address ______________________

______________________ **Telephone No.** ______________________

Loan Period ______________________

Credit for Catalogue and Label ______________________

____

Name & No. of Items	Call Number	Condition	Value

Append if necessary

Loan Conditions

1. The borrowing institution will exercise the same care in respect to items loaned as for the safekeeping of its own property.
2. Objects on loan shall remain in the condition in which they are received. They shall not be unframed, unglazed or removed from mats, mounts or bases, cleaned, repaired nor shall they be transported in damaged condition except:
   (a) With the permission of the lender.
   (b) When such is imperative to prevent further damage.
   The lender shall immediately be informed of any loss, breakage, or deterioration.
3. Loans shall remain in the possession of the borrower and/or other organizations participating in the exhibition in question for the time specified in this loan agreement. Loans received for an indefinite period of time for display in permanent exhibits may not be withdrawn by the owner within six months of beginning date of exhibition.
4. Unless the lender expressly elects to maintain his own insurance, the borrower will insure the loan wall-to-wall under its fine-art policy, for the amount indicated on the face of this loan agreement against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred to contains the usual exclusions of "all-risks" policies.
5. The object or objects described in the loan agreement will not be reproduced in any media without the permission of the copyright holder.

Released by: ______________________ **Date:** ______________________
(print name)

____
(signature of authorized signing officer of the University of Guelph Library)

Released to: ______________________ **Date:** ______________________
(print name)

____
(signature of authorizing signing officer of the borrowing institution)

UNIVERSITY OF VIRGINIA LIBRARY

OFFICE OF THE LIBRARIAN
ALDERMAN LIBRARY

February 15, 1978

POLICY CONCERNING LOANS OF MANUSCRIPTS, RARE BOOKS, AND OTHER SPECIAL MATERIALS IN THE COLLECTIONS OF THE UNIVERSITY OF VIRGINIA TO OTHER INSTITUTIONS

Because of the unique and irreplaceable nature of many items in the collections of the University of Virginia Library, especially those held by the Manuscripts and Rare Book departments, and by the University Archives, and because of the public trust in which its collections are held, it shall be the usual policy of the University of Virginia Library not to lend materials from its collections to other institutions.

Should the Library agree to lend material, it shall be mandatory that the borrowing institution carry insurance on the material to be lent at values assigned by the University of Virginia Library, and that if a current appraisal of the material is required to determine insurance values, the borrowing institution shall pay the appraiser's fee. In addition, the borrowing institution shall be required to pay all expenses of a member of the faculty of the University of Virginia Library to transport the desired material to the borrowing institution before the exhibition, and to return it to the University of Virginia Library afterwards.

The borrowing institution shall agree to abide by such other regulations concerning the security of the materials lent by the University of Virginia Library as may hereafter be established by the latter.

Ray W. Frantz Jr.

Ray W. Frantz, Jr.
University Librarian

CHARLOTTESVILLE, VIRGINIA 22901 TELEPHONE (804) 924-3026/924-7849

YALE UNIVERSITY

LENDING, BORROWING, AND EXHIBITING RARITIES

The Library has in its collections not only unusual riches in the form of rare books but also valuable coins, paintings, busts, prints, and similar items.

The Library's exhibition programs should be designed around Yale materials, and we should not request items from other institutions. Occasionally non-Yale materials may be exhibited if they belong to individuals and there is a reasonable expectation or hope that such items will eventually be donated to the University. Before any commitment is made to include any substantial amount of non-Yale materials in a Yale Library exhibit, the subject should be discussed by the Library Exhibits Committee which should make the final decision.

Conversely, it is the Library's policy not to lend rarities to other institutions and individuals. Experience has demonstrated that loss or damage all too frequently occurs when rarities are lent. Furthermore, the University acquires such materials primarily for their value as objects of study at Yale, and there have been too many cases of great inconvenience for Yale faculty and students who have been denied timely access to such rarities because they have been on loan off campus.

If queried directly, Curators should generally cite the non-lending policy. If there seem to be extraordinary circumstances that merit special review, the University Librarian will convene a committee to consider whether an exception to policy should be entertained. Usually the forum for deciding the issue will be the Beinecke Book Selection Committee which customarily meets once each week. Curators should understand that this procedure should be used only in the most unusual circumstances.

(Please add to the Yale Library Policy Manual under Section B, Collection Management)

5/7/75
RDR/pm

THE NEWBERRY LIBRARY
60 W. Walton Street
Chicago, IL 60610
(312) 943-9090

LOAN AGREEMENT

Subject to the conditions printed on the reverse side of this sheet, The Newberry Library agrees to lend the items described below for the purpose of exhibition to:

Institution ________________ telephone ________________

Address ________________

Title of Exhibition ________________

for a period from ________________ to ________________

Contact at borrowing institution ________________

Call number	Title/Description	Valuation

INSURANCE

The borrowing institution agrees to insure the loaned material in transit and while at the borrowing institution. ______ intial

________________ insurance carrier ________________ policy number

SHIPPING

Date of shipment ________________
Carrier ________________
To attention of ________________

Date of return ________________
Carrier ________________
To attention of ________________

The borrower acknowledges reading conditions on the reverse of this sheet and agrees to abide by them.

Signature ________________

Title ________________

Date ________________

Loan approved for The Newberry Library the by:

____
Curator date

____
Conservator date

____
Dir. of Library Svcs. date

069-04-02

POLICY FOR THE LOAN OF MATERIALS FROM THE NEWBERRY LIBRARY

SECTION 1. GENERAL LENDING POLICY. Subject to restrictions and procedures stipulated herein, the Library will lend materials to recognized institutions, such as libraries and museums, with established exhibition programs and with full-time professional staffs proficient in handling the material requested.

Each loan request will be judged on its merits, i.e., type of institution and program for which loan is proposed in relation to the importance and value, both monetary and intrinsic, of the material requested.

In each instance the borrower shall sign in advance a formal agreement to adhere strictly to the stated conditions of loan.

SECTION 2. NON-AVAILABILITY OF CERTAIN MATERIALS FOR LOAN. A. The following categories of materials ordinarily are not lent: 1. Materials acquired under conditions which prohibit their loan. 2. Fragile or valuable materials which, in the Library's judgment, should not be subjected to risks or display. 3. Materials which are in heavy demand by the Newberry's own clientele, either at all times or during the loan period. 4. Unique or irreplaceable material. B. Any of the following circumstances, among others, may prevent the lending of material: 1. The finding that suitable materials could be borrowed locally. 2. Insufficient time (less than three months) allowed for processing the request and preparation of materials. 3. A request for an undue number of items. 4. Item has been exhibited within last 12-month period. 5. The borrower has contracted out the preparation of the exhibit. That an exhibit will be contracted out must be brought to the attention of the Library at the time of the exhibit loan request.

SECTION 3. CONDITIONS OF LOAN. Conditions which include, but are not necessarily limited to, those listed below, will constitute the loan agreement with the borrower. A. Materials will be lent only for exhibits lasting three months or less. B. Security in transit and at the borrowing institution. 1. A special courier shall be supplied at the expense of the borrower. 2. Buildings in which exhibitions are to be housed must be fireproof and have an adequate fire detection system. 3. Depending upon the value of the item(s), the Library may require guards for the exhibition area during open hours, or in the case of extraordinarily rare or valuable items, round-the-clock surveillance, to be provided at the expense of the borrower. 4. Exhibits shall be installed in securely locked, alarmed cases unless exemption from this condition is specifically stated in the loan agreement. Large items such as prints and maps may be displayed in frames and under glass or plastic securely fixed to walls or panels. C. Protection of material prior to display. All materials, once in the hands of the borrower, shall be kept in a secure place (under lock and key) preparatory to, or following, display. Storage areas for materials before and after exhibition must be of sufficient size and with proper environmental conditions, security, and fire precautions. D. Required environmental conditions for exhibit. 1. All materials borrowed shall be displayed in exhibit cases where the light intensity level at the surface of the materials meets the footcandle requirements stated by the Newberry Library. The age, condition, value, and medium of materials will determine the required illumination. All borrowed materials must be protected from ultraviolet radiation. Ultraviolet levels must not be in excess of 75u w/lumen. 2. Materials borrowed shall be displayed in exhibit cases where the temperature does not exceed 75°F and where the relative humidity can be held within a range of 45 to 55 percent. For particularly sensitive and/or valuable materials, the Library reserves the right to establish special environmental conditions. E. Installation and dismantling of exhibits. Installation, dismantling, and unpacking and packing operations must be by specially trained personnel experienced in handling the type of material involved. Materials on loan which are in mats or polyester capsules must not be mounted in any way which would deface the mats, by tacks, adhesives, staples, etc. Unless the Library expressly agrees, the materials must not be removed from the mats, frames, or polyester capsules in which they have been placed. F. Shipping. The borrower shall pay all charges in connections with the shipment of materials lent. Repacking and return shipments by the borrower shall be made as directed by the Library. Materials lent for exhibition shall be returned only through approved carriers as listed by the Library, and promptly on the date prescribed. G. Credits. The borrower shall give full credit to The Newberry Library in all publicity concerning the exhibition, including descriptive captions, catalogs, press releases, and announcements. H. Reproduction restrictions. Reproduction of material, including photographic copying, shall be done only when authorized by the Library, and then only under conditions specified. I. Damage or loss. Any damage or loss shall be reported immediately to the Conservation Department, Newberry Library. No repairs or alterations of any kind shall be made on loaned materials without authorization from the Library. J. Insurance. Insurance on the borrowed materials shall be carried at the expense of the borrower in the amount specified and under policy terms and conditions acceptable to the Library.

SECTION 4. RESTORATION AND PHOTOCOPYING. A. Charges for conservation treatment and preparation. It is the Library's policy to loan only those materials which are in good condition. If minor repairs make an item eligible for loan, repairs will be done by the Conservation Department. The cost shall be borne by the borrower. The borrower will be charged for the materials and labor; including matting, framing, cradles, supports, etc. necessary for exhibition. B. Photocopying unique and rare materials before lending. Prior to being lent, materials may be photographed or microfilmed to provide a documentary record in case of loss and for reference use pending the return of the original materials. All such copying, shall be charged to the borrower.

069-07-04
11/15/83ja

THE NEWBERRY LIBRARY

60 West Walton Street, Chicago, Illinois 60610

EXHIBITION LOAN/FACILITIES REPORT

Borrowing Institution ____________________

Address ____________________ Phone (____) ____________________

Exhibition Title ____________________ Exhibition Dates ____________________

Name of specific building and gallery where material will be displayed ____________________

Is exhibition space used solely for exhibits? ______ If not, please explain other activities taking place in this space ____________________ Describe the exhibition cases to be used, including vitrine dimensions, locks, security devices, any type of internal systems such as lighting (bulb type) or environmental control. ____________________

____

For wall mounted items, describe surface and method of attachment. ____________________

Is the environment within the case controlled and/or monitored? If yes, indicate ranges maintained and method of monitoring. ____________________

What is the temperature maintained in exhibition space? ________ RH ranges? ____________________

How are temperature and RH monitored? ____________________

How often are readings taken? ____________________

What type of lighting is used in exhibition gallery? ____________________

Is there direct sunlight?_____ What will level of light be (in footcandles) at the surface of items on exhibit? ____________ List points of and methods of UV filtering employed. ____________________

____

Security Systems: Please indicate type and manufacturer of systems itemized below, and indicate whether they exist in both the exhibition gallery and temporary storage areas.

Display Access Control System ____________________

Fire Detection System ____________________

Fire Suppression System ____________________

Intrusion Detection Systems ____________________

Hours of activity for above systems: ____________________

Are the systems monitored by trained staff 24 hours a day? ____________________

Are security guards employed? _____ If yes, what is their schedule? ____________________

How are areas in question monitored when building is closed to the public? ____________________

Name of Insurance carrier for the exhibition ____________________

Policy Number ____________________

UNIVERSITY OF CONNECTICUT

TYPICAL

HOMER BABBIDGE
LIBRARY

PRESS RELEASE: For immediate release **January 3, 1985**

The following exhibitions will be displayed in the Homer Babbidge Library, University of Connecticut in Storrs, from January 21, 1985 through March 8, 1985.

CONTEMPORARY AMERICAN COMPOSERS Level 1

Convocation with guest composer
Alvin Lucier. February 12, 1 - 2 PM,
Von der Mehden Hall

FIBER PLUS: Wearable Art and More
By Irene C. Reed and Mickey Sequenzia Plaza Level

JAIME FERRER: Socio-political Paintings Basement Level

Library Hours:				
	Monday - Thursday	8 AM	-	Midnight
	Friday	8 AM	-	10 PM
	Saturday	Noon	-	6 PM
	Sunday	Noon	-	Midnight

For additional information about the exhibitions, please contact the coordinator of the exhibit.

David Kapp, Associate Director for Public Services
Homer Babbidge Library
The University of Connecticut
Storrs, CT 06268
(203) 486-2219

HOMER BABBIDGE LIBRARY
THE UNIVERSITY OF CONNECTICUT
STORRS

JAIME FERRER
SOCIO-POLITICAL PAINTINGS
January 21, 1985 - March 8, 1985

The paintings in this exhibit are some of Jaime Ferrer's most recent work. He is a Chilean artist whose formal education included studying in the Escuela de Bellas Artes in the University of Chile, Santiago. After his studies, Jaime spent several years painting and working as a freelance commercial artist. He then left Chile partly in search of stronger movements in art because he feels that in his own country, art and artists are stagnating. So he came to the U.S. in December, 1982, and currently lives and works in Willimantic.

One of the themes that unites the paintings in this series is Jaime's impressions of the people of this country. Several of these paintings, for example, were inspired by bulletins on the morning news, by public service announcements on TV, by fads that take over American youth, or by punk rock lyrics. The human figures in the latest paintings are frequently androgenous; this is based on the artist's idea that society's complexity sometimes results in a frantic sexual confusion. The paintings in which a telephone is prominent illustrate the reality of another aspect of our social complexity. What we usually believe is a right, i.e. to speak face-to-face with other people, is threatened by The Insistent Telephone. In a way then, the series is a socio-political comment.

Another particular image recurs in all these paintings; it is that of the personage under the umbrella. Jaime says that he often has the feeling that someone is near him. The image in these paintings is a background figure who never participates but is always present in the vulnerable, and sometimes painful, climax of each painting's situation.

EXHIBITION COORDINATOR: Camille Forman

Homer Babbidge Library
The University of Connecticut
Storrs, CT 06268

(203) 486-2526

HOMER BABBIDGE LIBRARY
THE UNIVERSITY OF CONNECTICUT
STORRS

FIBER PLUS: WEARABLE ART AND MORE

Irene C. Reed and Mickey Sequenzia

January 21, 1985 - March 8, 1985

Walking through construction sites and picking up scrap metal, odd bits and pieces of wire, or salvaging tiny electronic parts from discarded equipment may not seem like the way to begin a work of art. However, that's what artist Irene C. Reed thrives on. Her search for cast-off items has led her into strange places in her search for off-beat materials. Once her "treasures" are found, she takes them back to her studio where they sit for a while. Some pieces are subsequently crocheted around and made into "wearable art" or "barely wearable" art; others are wall pieces.

Her recent work, on exhibit in the Homer Babbidge Library, The University of Connecticut Storrs, includes a group of papiermache' "Hard Hats," which utilize objects gathered up at construction sites. Her "Bag Lady" series is represented as well as her latest works in porcelain.

Ms. Reed has exhibited in galleries and museums throughout the United States. Her work was selected for "Good as Gold," a traveling exhibit of non-precious jewelry organized by the Renwick Gallery, Washington, D. C. She is a graduate of St. Joseph College, West Hartford, Conn. and received a M.A.L.S. degree from Wesleyan University, Middletown, Conn. A recipient of an award from the Connecticut Commission on the Arts, Ms. Reed maintains a studio in Hartford, Conn.

Mickey Sequenzia is another Connecticut artist who creates "wearable art." His fiber and porcelain neckpieces include linen, cotton and nylon incorporated with found objects, a type of assemblage and collage. Sequenzia also uses color inlays or other porcelains as a focal point in some of his work. When not being worn, his pieces can be displayed on a wall or on papiermache' body forms made by the artist. Mr. Sequenzia's work has been exhibited throughout the United States and has received many awards. The American Craft Exposition, Rhinebeck, N.Y., selected his work for exhibition in eight of their annual shows. He has also been artist-in-residence at Art Park, Lewiston, N.Y., sponsored by the New York State Endowment on the Arts. He maintains a studio in Middle Haddam, Conn.

While Irene Reed and Mickey Sequenzia continue to exhibit their works in gallery and museum settings, they have also investigated other possibilities for displaying and selling their works. For the past several years, both artists have participated in Fashion Accessories Exposition, an annual trade show held in New York City for the fashion industries. There is now growing interest in the fashion world for one-of-a-kind art "wearables." No longer the exclusive province of galleries and museums, "wearable art" and even "barely wearable" art seem to be entering the age of "art couture," in which the distinctions between fine art and fashion are merged.

EXHIBITION COORDINATOR: Camille Forman

Homer Babbidge Library
The University of Connecticut
Storrs, CT 06268
(203) 486-2526

HOMER BABBIDGE LIBRARY

THE UNIVERSITY OF CONNECTICUT

STORRS

CONTEMPORARY AMERICAN COMPOSERS

January 21, 1985 - March 8, 1985

The Homer Babbidge Library at the University of Connecticut will present an exhibit of fine portrait photographs of 37 American composers, accompanied in each case by an example of musical script and handwriting (in facsimile). In most cases this takes the form of a page of score in manuscript and a handwritten note or letter. An audio tape, about 3¼ hours long, by these composers is also available in the Music Library on campus.

Interest in American composers has been growing steadily for the past 60 years. This exhibition celebrates the growing recognition of our composers, their achievements and enormous productivity, the vitality of composition that has brought the United States to the forefront of the musical world.

This exhibition had its genesis in the 23 photographs Gene Bagnato had taken for the book *Soundpieces: Interviews with American Composers* by Cole Gagne and Tracy Caras (Scarecrow Press, 1982). Mr. Bagnato continued taking additional photographs during the planning and preparation of the exhibition, right up to the deadline for designing and hanging the show. Twice as many outstanding composers might have been included if there had been time enough. As it is, the composers covered by the show represent a wide variety of aesthetic approaches, styles of composition, even ages.

Gene Bagnato's fine photographs were the impetus for the invitation to each composer to send examples of musical script and handwriting, reproduced here photographically. This exhibition, initiated by The New York Public Library at

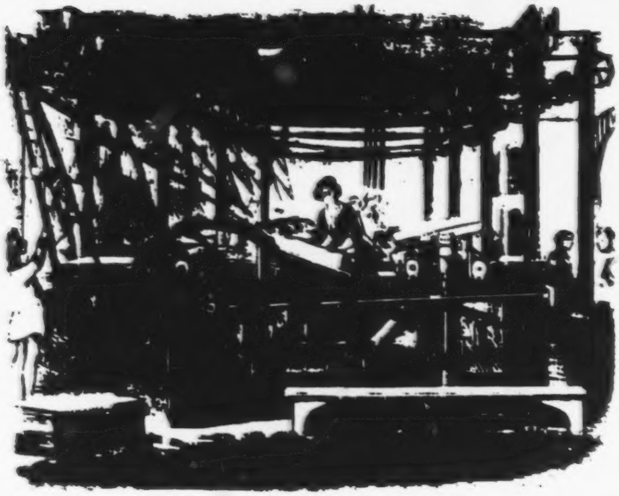
Lincoln Center, can give only a sample of the wealth of music by established and promising composers waiting to be heard, discovered, and enjoyed.

The public is cordially invited to view the exhibit. There is no charge. A convocation will be held at Von der Mehden Recital Hall, February 12, 1-2 PM with guest composer Alvin Lucier.

EXHIBITION COORDINATOR: Dennis Thornton (203) 486-2219

Homer Babbidge Library
The University of Connecticut
Storrs, CT 06268

WOMEN, WORK & FASHION IN INDUSTRIAL AMERICA



Perfect in Her Place: Women at Work in Industrial America

A photographic exhibition from the Smithsonian Institution. Complemented by costumes and accessories from The University of Connecticut's M. Estella Sprague Collection.

Les Petites Dames de Mode

Twenty miniature mannequins dressed in the high fashion costumes of the Victorian and Edwardian eras. Created by John Burbidge.

Calendar of Special Events

Opening Reception and Guided Tour*
Sunday, March 17, 1:30 - 4 pm;
Tour at 2:30 pm
Staff Lounge

Lecture and Guided Tour*
Sharon Strom, Professor of History, University of Rhode Island
"Women and the Mechanization of Bookkeeping:, 1910 - 1930"
Wednesday, March 20; Tour at 1 pm;
Lecture at 3 pm
Seminar Room
Reception for Dr. Strom following lecture

Guided Tours of the Exhibitions*
Saturday, March 23, 2 pm
Sunday, March 24, 2 pm

Slide/Lecture
John Burbidge, designer of "Les Petites Dames de Mode"
Wednesday, March 27, 7:30 pm
Seminar Room

Conference
"Home Bittersweet Home: Housework and Housing in the Shadow of Industrial Progress"
Saturday, April 13, 9 am - 5 pm
Seminar Room
Call (203) 486-3970 for details of program or write the Women's Studies Program, U-181.

**Guided tours begin at the north end of the Plaza Level and last for approximately one hour.*

All events are in the Babbidge Library and are free. The public is cordially invited.

Sponsored by The Homer Babbidge Library, the Women's Studies Program and the School of Family Studies at The University of Connecticut, Storrs.

With support from The University of Connecticut Alumni Association, The University of Connecticut League, the Connecticut Council on the Humanities, the Friends of The University of Connecticut Libraries, The University of Connecticut Women's Center, The University of Connecticut Department of History, and local historical societies.

Homer Babbidge Library, The University of Connecticut, Storrs
March 16 - April 27, 1985

Women, Work & Fashion in Industrial America

including

Perfect in Her Place: Women at Work in Industrial America

and

Les Petites Dames de Mode

with selected costumes and accessories from

The M. Estella Sprague Collection

★ ★ ★

Homer Babbidge Library, The University of Connecticut, Storrs
March 16 - April 27, 1985

The University of Connecticut
Homer Babbidge Library
U-5
369 Fairfield Road
Storrs, CT 06268

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TYPICAL MAILING ANNOUNCEMENT

Les Petites Dames de Mode

Les Petites Dames de Mode comprises 20 miniature mannequins, each 29" high and dressed in an original period costume from the period 1850 - 1914. The collection is the creation of John Burbidge of Danvers, Massachusetts, a designer of wedding gowns for more than 35 years with Priscilla of Boston. Mr. Burbidge has carefully designed the mannequins and meticulously sewn the costumes to scale to illustrate the history of women's high fashion in the Victorian and Edwardian eras. The mannequins have been shown extensively throughout the Northeast, and wherever they have been shown, people interested in costume design, textiles, dolls, and social history as reflected by fashion have been delighted with their authenticity and beauty. Because of the scale of the mannequins, the collection enables the viewer to capture at a glance a varied and splendid era in the history of dressmaking.

M. Estella Sprague Collection

The Sprague Collection of costumes and accessories in the School of Family Studies at The University of Connecticut comprises more than 7000 items, primarily from the nineteenth and twentieth centuries. Named for a former Dean of the Division of Home Economics from 1920 to 1926, the collection includes many items of museum quality although it is intended primarily to serve study and research purposes. It may be seen and used on an appointment basis by calling curator Patricia Trautman. For this exhibition, costumes and accessories from the period 1815-1915 have been selected to illustrate the dress of working women as they are portrayed in the photographic exhibit, *Perfect in Her Place: Women at Work in Industrial America.*

The Library Newsletter

UNIVERSITY OF WATERLOO

VOL. 15, NO. 5

March, 1984

DORIS LEWIS RARE BOOK ROOM DISPLAY OF WOMEN'S HISTORY BOOKS AND ARCHIVES

In conjunction with the April 11, 1984 workshop entitled "Women's Studies and Publishing" sponsored by the University of Waterloo Women's Studies Programme, the Library has prepared an exhibit of rare books and archives from the collections in the Doris Lewis Rare Book Room. The display, which can be viewed on the first floor of the Arts Library, will contain books from the "Lady Aberdeen Library on the History of Women" and letters, diaries and photographs from the archive collections which include the papers of Dr. Elizabeth Smith Shortt, birth control worker Dorothea Palmer and Canadian writer Isabel Ecclestone Mackay. Also included will be first editions of works by Virginia Woolf and Vita Sackville-West as well as works by Dorothy Livesay and other Canadian writers.

Other items on exhibit will include the second edition of Mary Wollstonecraft's *A Vindication of the Right of Woman* (London, 1792); the first edition of Canada's first novel *The History of Emily Montague* (London, 1769) written by Frances Brooke; a seventeenth-century British treatise entitled *The Lawes [sic] resolutions [sic] of womens [sic] rights* (London, 1632) and the collection's earliest imprint relating to women's history, *Defensio sexus muliebris* written by German theologian Simon Gedik and published in 1595.

Conference participants are invited to view the exhibit and to visit the Doris Lewis Rare Book Room which is also located on the first floor of the Arts Library.

Copies of *The Catalogue of the Lady Aberdeen Library on the History of Women in the University of Waterloo Library* compiled by Jane Britton, (University of Waterloo Library Bibliography No. 7, 1982) are available for purchase for $10.00 from the Doris Lewis Rare Book Room.

BEST COPY AVAILABLE

University of Waterloo Library

Doris Lewis
Rare Book Room

Canadian Women Poets: Rare Books Exhibit

In conjunction with the "Dorothy Livesay: The Evolution of Canadian Poetry" conference to be held at St. Jerome's College on March 4 and 5, 1983, the Doris Lewis Rare Book Room is featuring an exhibition of Livesay's work from the Library's collection. Lacking but one title from Livesay's corpus of published work the exhibit includes works ranging from *Green pitcher*, her first book published in 1928, to *The Raw edges*, published in 1981. Also displayed are two anthologies edited by Livesay, two short stories, and selected examples of her critical writing. The provenance of several volumes is worthy of note; the exhibit includes Richard Outram's copy of *Signpost* and William Lawson's copy of *Day and night*.

Also featured will be selected works of other 20th century Canadian poets, including Margaret Avison, Pat Lowther, Gwendolyn MacEwen, Daphne Marlatt, Anne Marriott, P.K. Page, and Miriam Waddington.

The display will also include material from two archival collections representing the work of two women writing in the early years of the twentieth century. Manuscripts, correspondence, clippings and photographs from the Isabel Ecclestone MacKay Papers and the Elaine M. Catley Papers will reveal aspects of the poet at work.

Conference participants are welcome to view the exhibit on the first floor of the Arts Library on March 4 and 5. In addition, they are invited to visit the Doris Lewis Rare Book Room where the Library's large special book and archival collections of material related to Canadian Women's Studies are housed. The Doris Lewis Rare Book Room is open on Friday March 4 from 9 a.m. to 4 p.m. Available for purchase during those hours will be The Catalogue of the Lady Aberdeen Library on the History of Women (details attached).

UW Library NEWSLETTER

VOL. 15 NO. 18 AUGUST 1984

LIBRARY EXHIBIT FEATURES WORK OF ERIC GILL

The University of Waterloo Library has prepared an exhibit outlining the work of Eric Gill in conjunction with one of the lectures in the series sponsored by the Centre for Catholic Experience at St. Jerome's College. The lecture, to be held on October 18, 1984 will be an audio-visual presentation of the life and work of one of the foremost sculptors and draughtsman of the twentieth century by a man who knew him well, Father Brocard Sewell, O. Carm. This biographical and critical introduction of Eric Gill is designed to inform and entertain the person who has never heard of him and stimulate those familiar with his work.

The library exhibit will feature a chronological review of Gill's work using books and manuscripts from the collections in the Doris Lewis Rare Book Room. Also included will be a number of engravings, a woodblock carved by Gill, two manuscript poems and several original water-colours executed by Gill.

LECTURE: October 18, 1984 7:30-9:30, Siegfried Hall, St. Jerome's College
DISPLAY: September-October 1984, 1st Floor, Arts Library

University of Waterloo Library
Waterloo, Ont., Canada
N2L 3G1

Telephone
519/885-1211

Telex Number
069-55259

Envoy Account
M.C. Shepherd

UW Library
DORIS LEWIS
RARE BOOK ROOM NEWSLETTER

ERIC GILL EXHIBIT
1882-1940

Case #1

THE EARLY YEARS: DITCHLING, 1907-1924

1. Photograph entitled "Self-portrait (1927)" from *Autobiography* by Eric Gill. London, Jonathan Cape, 1940.
2. Drawing entitled "Ditchling, Common, 1935". From: *St. Dominic's Press Ditchling. A checklist of Publications 1916-1936* by Brocard Sewell, 1979.
3. Original drawing entitled "Hopkins Crank, Kitchen etc." by Eric Gill.
4. Series of 14 cards depicting the Stations of the Cross in Westminster Cathedral.
5. "The Westminster Stations" by Laurence W. Hodson. *Blackfriars* Vol. I, No. 9, December, 1920, 556-7.
6. The Westminster "Stations of the Cross" by Eric Gill. *Blackfriars* Vol. I, No. August 1920, 257-266. Holograph letter from the Editor concerning this articl
7. Ten issues of *The Game*, which was published by the St. Dominic's Press, and whi contain articles and illustrations by Eric Gill.
8. *Sculpture: An Essay by Eric Gill*, Printed and Published by Douglas Pepler Ditch Sussex. 1918.
9. No. 2-10 of *The Welfare Handbooks*.
10. Three variant issues of *The Devil's Devices*.
11. Five examples of Gill's early work as author and illustrator.

Case #2

CAPEL-Y-FFIN: 1924-1928

12. Photograph of Capel-y-ffin, from *A cell of good living* by Donald Attwater. London, Chapman, 1969.
13. *Sonnets and Verses* by Enid Clay. Golden Cockerel Press. 1925.
14. Four examples of Gill's writing from the Capel-y-ffin period.

14a. *Id quod visum placet*. 1926. Gift of Sir John Galvin.
  b. *Christianity and art*. 1927.
  c. *Art & Love*. 1927.
  d. *Art & Prudence*. 1928.

15. Limited edition of *The Song of Songs*. Golden Cockerel Press. 1925. Special edition of *The Song of Songs* (hand-coloured illustrations).
16. *The Song of the Soul*. Chiswick Press, 1927. Hand-coloured proof of an engraving from *The Song of the Soul*.
17. Example of "Gill Sans" type-face.
18. *The Fleuron*, Vol. VII, 1930. First use of Gill's Perpetua type-face.
19. *Art Nonsense and other Essays* by Eric Gill. London, Cassell. 1929.
20. *Troilus and Criseyde*. Golden Cockerel Press. 1927.
21. Original pencil drawing entitled "Ville de Madrid" done at Salies-de-Bearn, 19

22. Sample sheets from *Les ecologues et les georgiques de Virgile.* Gift of William Watson.

23. Photograph entitled "The Engraver, 1928" from *Autobiography* by Eric Gill. London, Jonathan Cape, 1940.

Case #3

PIGOTTS: 1928-1940

24. Photograph of Pigotts from *A cell of good living* by Donald Attwater. London, Chapman, 1969.

25. *"Ammon"* Hague and Gill Press, 1930. Broadside entitled "A note on what we send" by Hague and Gill.

26. *An essay on typography.* By Eric Gill. Hague and Gill, 1931.
An essay on typography. By Eric Gill. London, Dent, 1960. 4th ed.

27. Nine ephemeral pieces from the Hague and Gill Press.

28. Chaucer's *Canterbury Tales.* Golden Cockerel Press. 1929. 4v. Woodblock used in Volume III, "The Pardoner's Tale." Proof copy of engraving from woodblock above.

29. *The Four Gospels.* Golden Cockerel Press. 1931. Proof sheets of selected engravings.

30. Card depicting portion of the bas-relief at the League of Nations.
Photograph from *Autobiography* by Eric Gill. London, Jonathon Cape, 1940.

31. Photograph of workshop at Pigotts from *A cell of good living* by Donald Attwat London, Chapman, 1969.

32. *The Aldine Bible.* London, Dent, 1936. 4v.
Extra set of proof engravings from the Aldine Bible.
Gift of Sir John Galvin.

33. Five titles for which Eric Gill designed either the type or the woodcut illustrations.

Case #4

ERIC GILL AT WORK

34. *Engravings by Eric Gill. A selection of engravings on wood and metal representative of his work to the end of 1927.* Bristol, Douglas Cleverdon. 1
Engravings 1928-1933 by Eric Gill. [London] Faber & Faber Ltd. 1934.

34a-o Selection of proof copies of engravings by Eric Gill. Detailed list available upon request.

35a-d Four sets of original drawings and designs for wood-engravings.

36. Pencil sketch of a female nude.

37. Two unpublished manuscript poems.

38. Seven items from Gill's personal library.

FRAMED ITEMS IN DORIS LEWIS RARE BOOK ROOM

39. Ink and water colour drawing entitled "Seen in Utopia" dated 21.9.16.

40. Pencil drawing entitled "Fox Inn" dated May 26, 1917.

41. Pencil drawing with water colour entitled "Minnie."

LOCATION: First floor, Arts Library
DATE: September 1 - October 29, 1982

University of Waterloo Library

Doris Lewis Rare Book Room

Rare Choreographic Books on Display

In conjunction with the summer school for choreologists sponsored in co-operation with the Institute of Choreology, London, England and the Dance Group, University of Waterloo, the Doris Lewis Rare Book Room (Arts Library, First Floor) has prepared a special exhibit of historical choreographic materials from its collection of over 300 rare books on the history of ballet and dance.

Included in the display are facsimiles of two of the earliest works containing choreographic directions. The first of these is a reproduction of *Le manuscript dit basse danses de la Bibliothèque de Bourgogne* (Bruxelles, 1912) popularly known as the "Golden Manuscript" which originally belonged to Marguerite d'Autriche. The second facsimile is of *L'art et instruction de bien dancer* (London, Printed for the Royal College of Physicians, 1936) which is believed to be the earliest extant printed book devoted to the art, or pastime, of dancing. Also included is the 1888 reproduction of Arbeau's 1588 *Orchesographie* which is generally considered to be the most important record of sixteenth-century dance in existence.

The work of eighteenth and nineteenth century dance writers is also well-represented in its original printed form. Raoul Feuillet's *Choregraphie ou l'Art de Décrire la Danse* (Paris, 1713) as well as his *Recueil de contredanses* (1709 and 1704 editions) are on display as is an autographed copy of Carlo Blassis' *Traité élémentaire, théorique et pratique de l'art de la danse* (Milan, 1820), a 1771 edition of Charles François Clements' *Principes de coregraphie ou l'art d'écrire et de lire la danse* and Gottfried Taubert's *Tanzmeisters zu Leipzig* (Leipzig, 1717). More modern works on choreography such as Albert Zorn's *Grammar of the theoretical and practical lessons in the arts of dancing and dance writing (choregraphy)* Boston, 1920 are also on display.

Other important dance books which, although not on display, are available for research and reference include Jean George Noverre's *Lettres sur la danse, sur les ballets et les arts* (St. Petersbourg (1803-4), Negri's *Nvove inventioni di balle* (Milan, 1604) Caroso's *Nobilita di dame* (Venice 1605) and De la Cuisse's four volume work *Le répertoire des bals, ou, théorie-pratique des contredanses* Paris [1762-65].

The Doris Lewis Rare Book Room is open from 9 a.m. - 12 noon and 1 p.m. - 4 p.m. Monday to Friday.

PUBLICATIONS AVAILABLE

Bellingham, Susan. *A catalogue of the dance collection in the Doris Lewis Rare Book Room, University of Waterloo.* University of Waterloo Library Bibliography Series No. 3. 1979. ($5.00)

Twenty-five fine books at the University of Waterloo. Compiled by Susan Bellingham. With an introduction by Murray C. Shepherd. 1982. ($10.00) [Features items from the Crapo Dance Collection.]

A COLLECTOR'S CHOICE

WILLIAM MORRIS
and the
Kelmscott Press

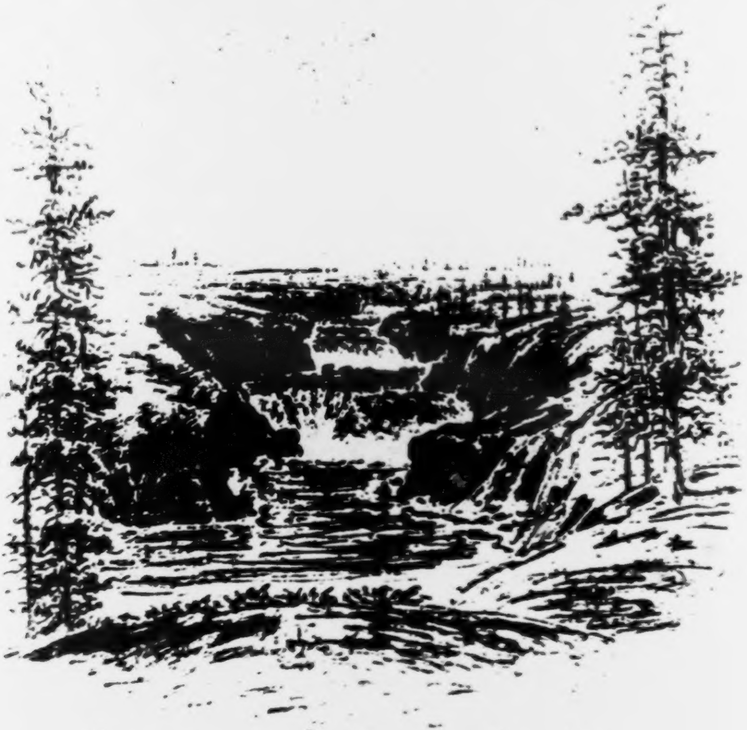
AN EXHIBITION OF THE
JOHN J. WALSDORF
COLLECTION

February 6 - March 11, 1984

Funding provided by the Friends of the Library, WSU; the Greater WSU Fund; and the University Libraries.

WASHINGTON STATE UNIVERSITY
HOLLAND LIBRARY • MANUSCRIPTS, ARCHIVES, AND SPECIAL COLLECTIONS

DRAWING THE Northwest Frontier



Great Falls of the Spokane River W.T.
30 miles below the Coeur d'Alene [illegible]

AN EXHIBIT of lithographs, sketches, manuscript drawings, journals, diaries, and published works relating to the Pacific Northwest Interior, 1840 to 1860

MARCH 21-MAY 7, 1984 • **MANUSCRIPTS, ARCHIVES, AND SPECIAL COLLECTIONS**
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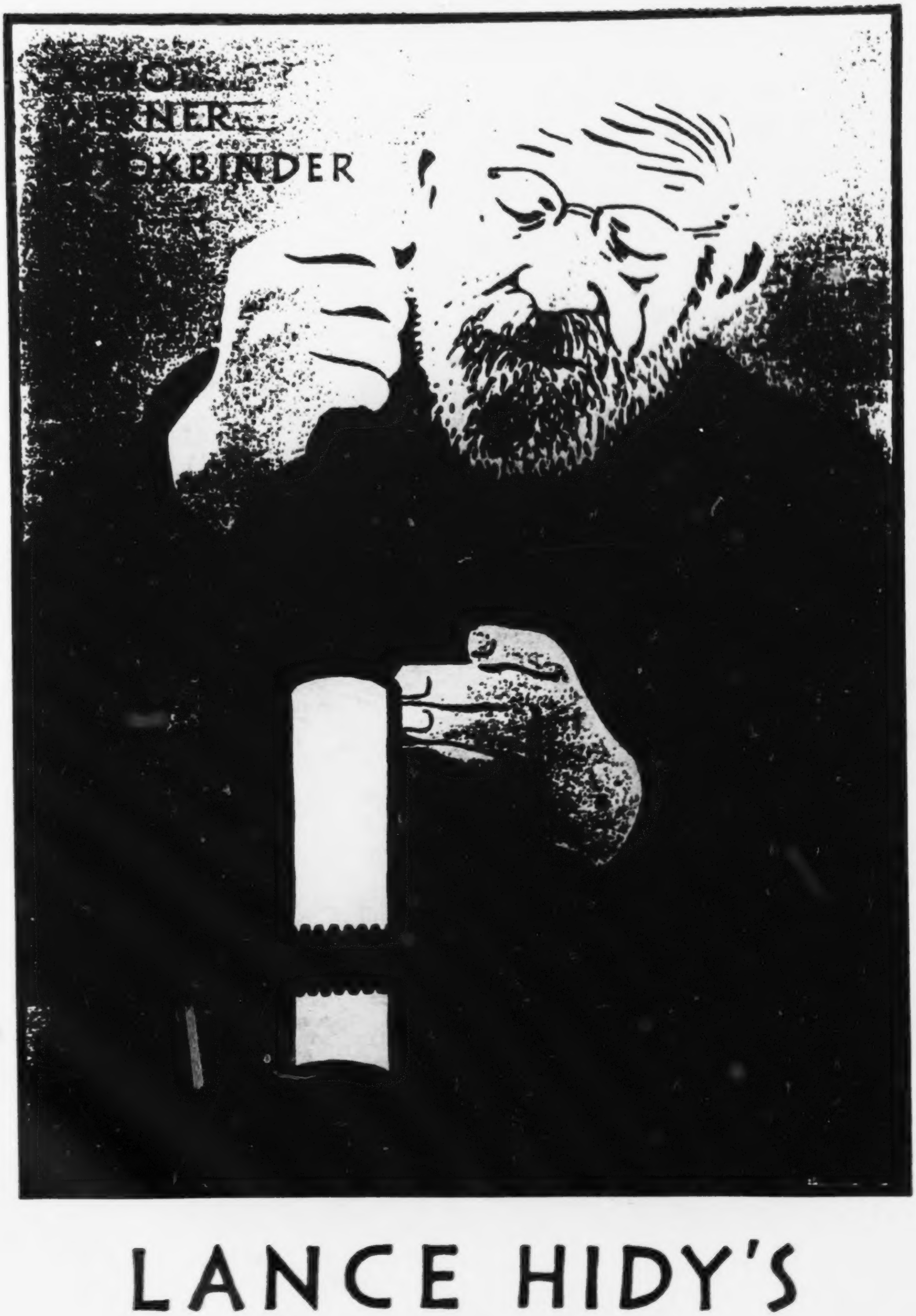
* * *

DISTINGUISHED PETTYJOHN LECTURE
by the Pulitzer Prize-Winning Historian

WILLIAM GOETZMANN

Looking at the Land of Promise:
Pioneer Images of the Pacific Northwest

8 P.M., WEDNESDAY, MARCH 21, 1984 • BRYAN AUDITORIUM
WASHINGTON STATE UNIVERSITY



LANCE HIDY'S POSTERS

November 26, 1984-January 10, 1985

IOMER BABBIDGE LIBRARY—THE UNIVERSITY OF CONNECTICUT, STORRS

**Slide talk by the artist*
November 28, 3 pm. Library Seminar Room

**Reception for the artist*
Following the slide talk, Library Staff Lounge

BOSTON UNIVERSITY

The Twentieth Century's Faces and Images

An exhibition of paintings,
drawings and collages
by
Stephen Longstreet

September 7 through December 10, 1982
Boston University,
Department of Special Collections
Mugar Memorial Library, First Floor
771 Commonwealth Avenue
Monday–Thursday
8:30 a.m.–12 midnight
Friday and Saturday
8:30 a.m.–11 p.m.
Sunday
10 a.m.–12 midnight

Post Card, 6 -1/2" x 7"

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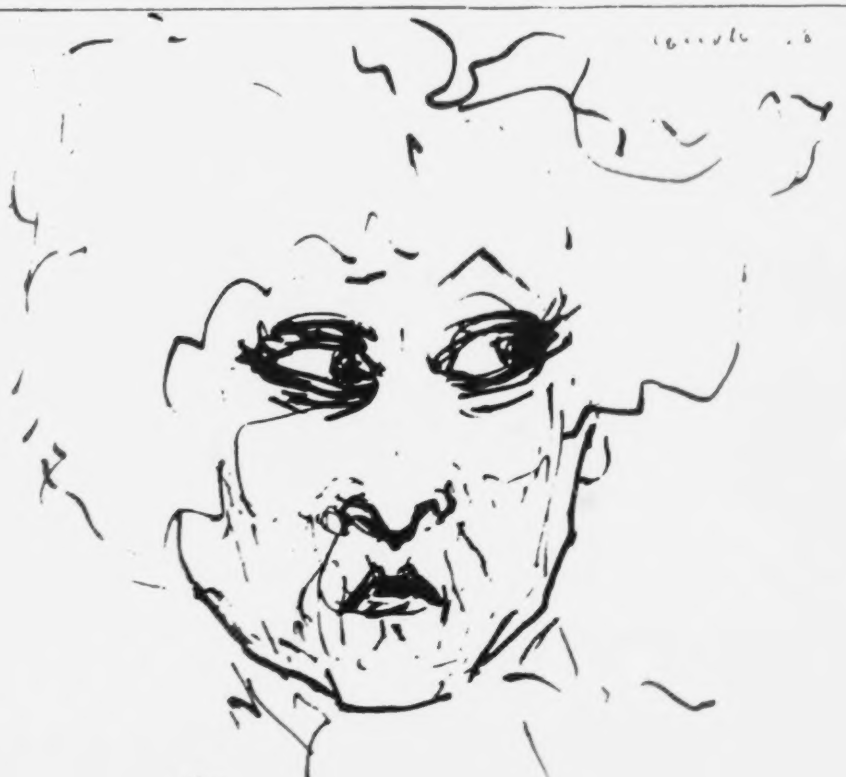
BACK



Collette, Paris '28 by Stephen Longstreet

SELECTIVE BIBLIOGRAPHY

INFORMATION ON THE ROLE OF LIBRARY EXHIBITS:

Caswell, Lucy S. "Building a Strategy for Academic Library Exhibits," *College and Research Libraries News*, v. 46, no. 4 (April 1985), pp. 165-68.

Schull, Diantha Dow. "Shhh...owtime at the Library: Exhibits Lend New Life to Old Institutions," *Museum News*. v. 63, no. 4 (April 1985), pp. 36-41.

PRACTICAL GUIDES TO EXHIBIT TECHNIQUES:

Casterline, Gail Farr. *Archives and Manuscripts: Exibits.* Chicago: Society of American Archivists, 1980.
This guide treats all areas of exhibits programming with a focus on archival material. It has a good bibliography arranged under the headings: Theory, Planning and Administration, Exhibit Design, Conservation, Loans and Insurance, Traveling Exhibits.

Neal, Arminta. Exhibits for the Small Museum. Nashville: American Association for State and Local History, 1976.
Though developed for museums, this has practical advice for program planning, design, and installation.

INFORMATION ON GENERAL EDUCATIONAL OUTREACH PROGRAMS:

Collins, Zipporah W. Museums, Adults and the Humanities: A Guide for Educational Programming. Washington, D.C.: American Association of Museums, 1981.